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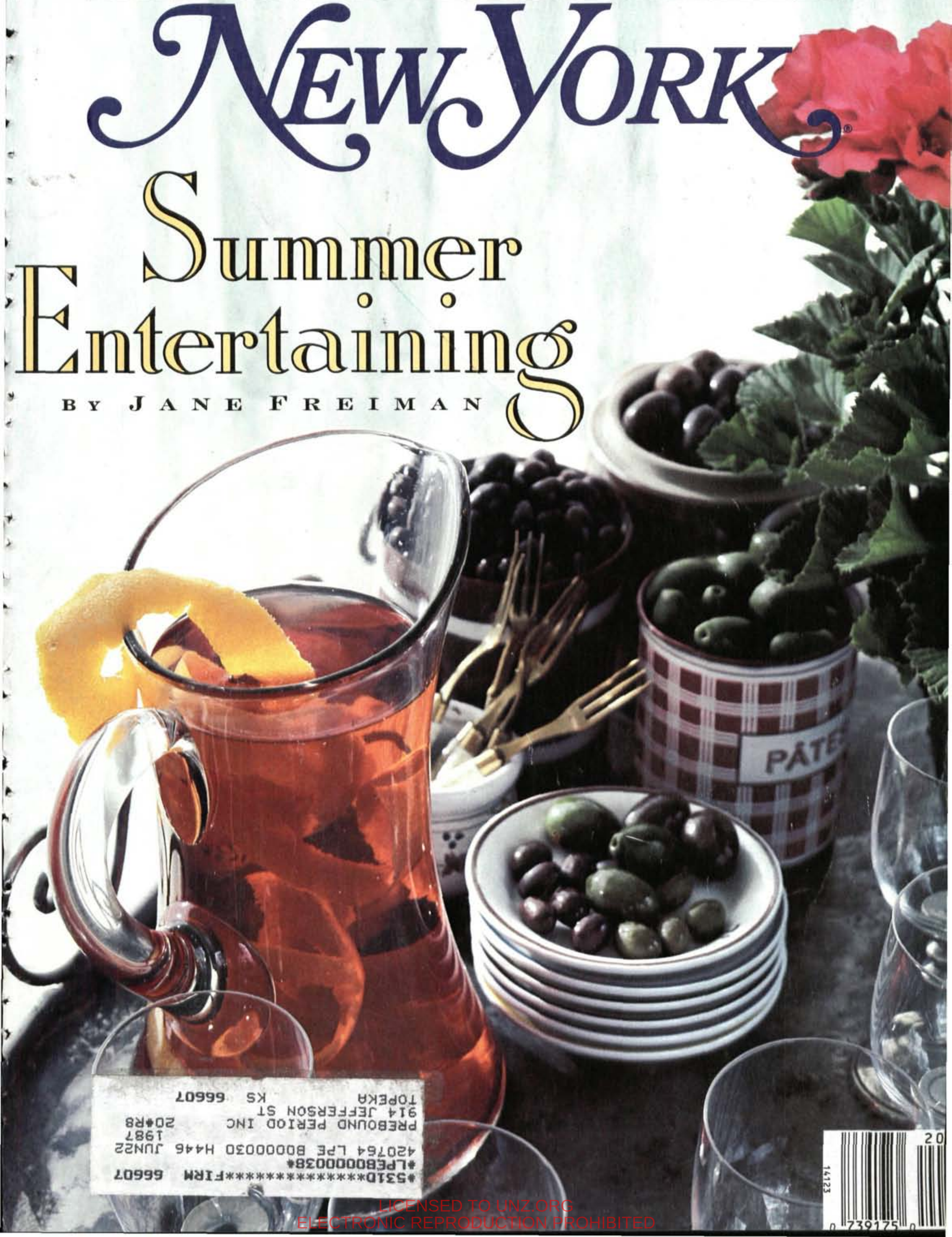
Summer Entertaining

BY JANE FREIMAN



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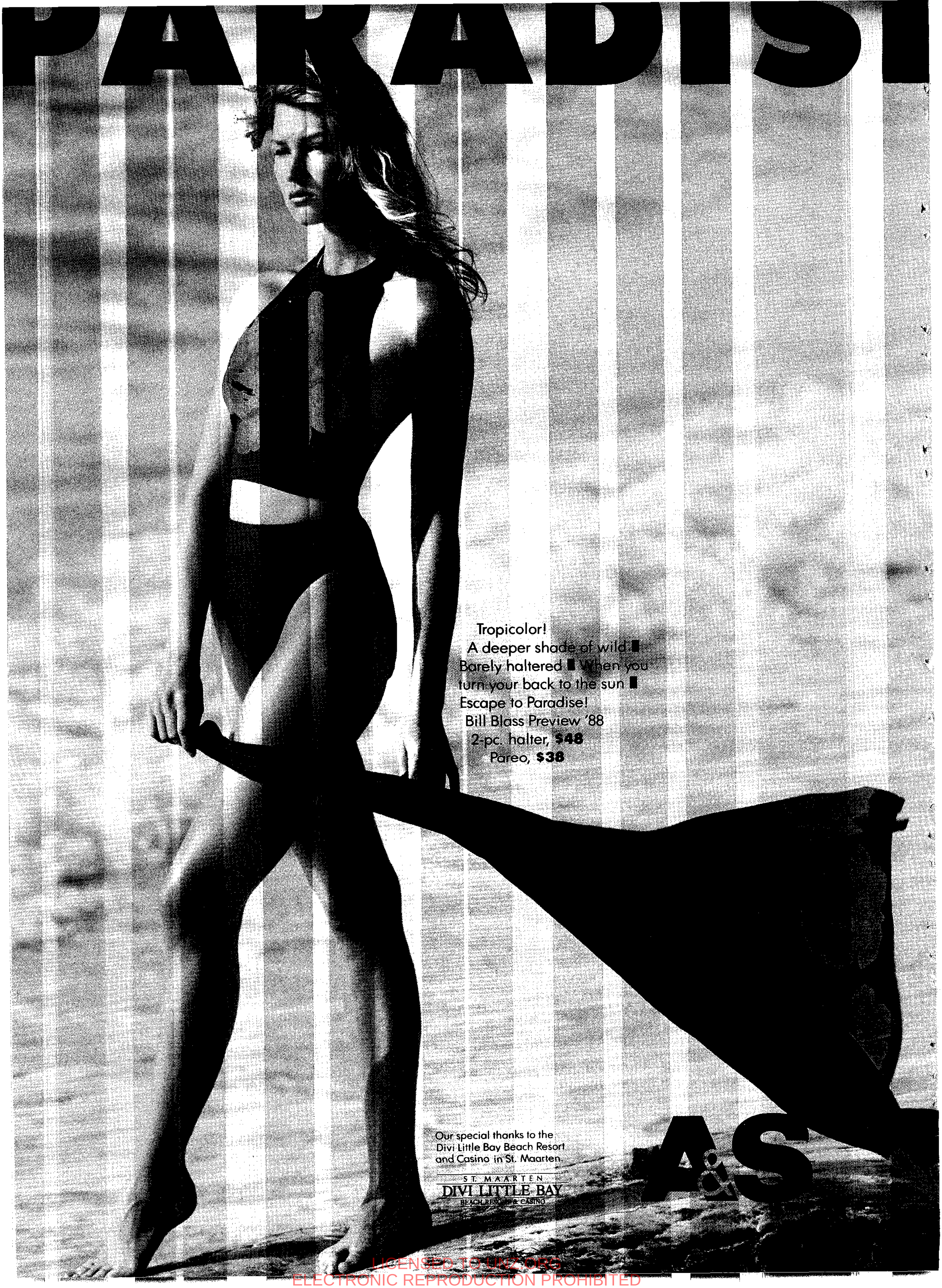

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BY PETER BLAUNER

Cops and demonstrators have been thronging Columbia University lately, in events reminiscent of the 1968 student revolt. The protesters say the school is racist and insensitive to its neighbors—claims prompted by Columbia's attempts to evict tenants without strong university ties from its apartments, and by its supposed failure to look into a racial incident on campus. Columbia says it is acting within its rights, and that its opponents are trying to tarnish its image. Peter Blauner reports.

34 Summer Entertaining: Tricks From the Trade

BY JANE FREIMAN

Summer is coming in, and with it the entertaining season. Here, six menus—from a barbecue that's a cut above to a cool dinner for a hot night—created by top New York caterers. Also, Alexis Bespaloff recommends wines that will stand up to the summer's heat (page 64).

70 Endless Loves

BY ELLEN HOPKINS

In the almost nineteen years that *One Life to Live* has been on the air, its characters have endured countless bouts of amnesia, lived through dozens of fake suicides, and committed adultery more times than seems possible. Each week, almost 8 million people watch *OLTL;* many of them believe its plot twists result from the passions of its characters, but the actors know the real driving force in their lives: "Contracts," says one, "it all comes down to contracts."

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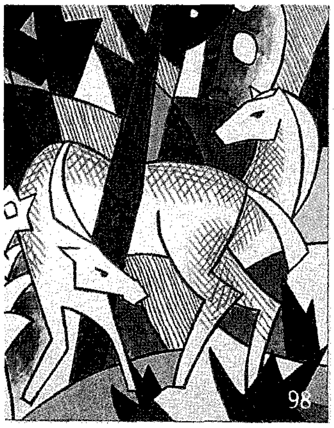

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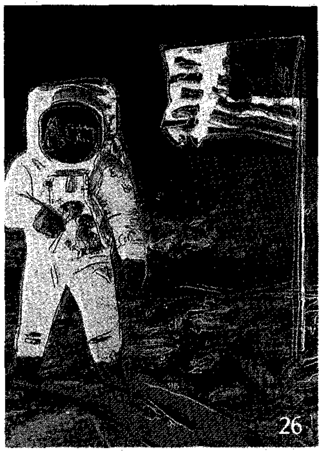

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Cart, crocks, and dishes, Howard Kaplan's French Country Store; glasses, Pierre Deux; forks, Barneys New York.

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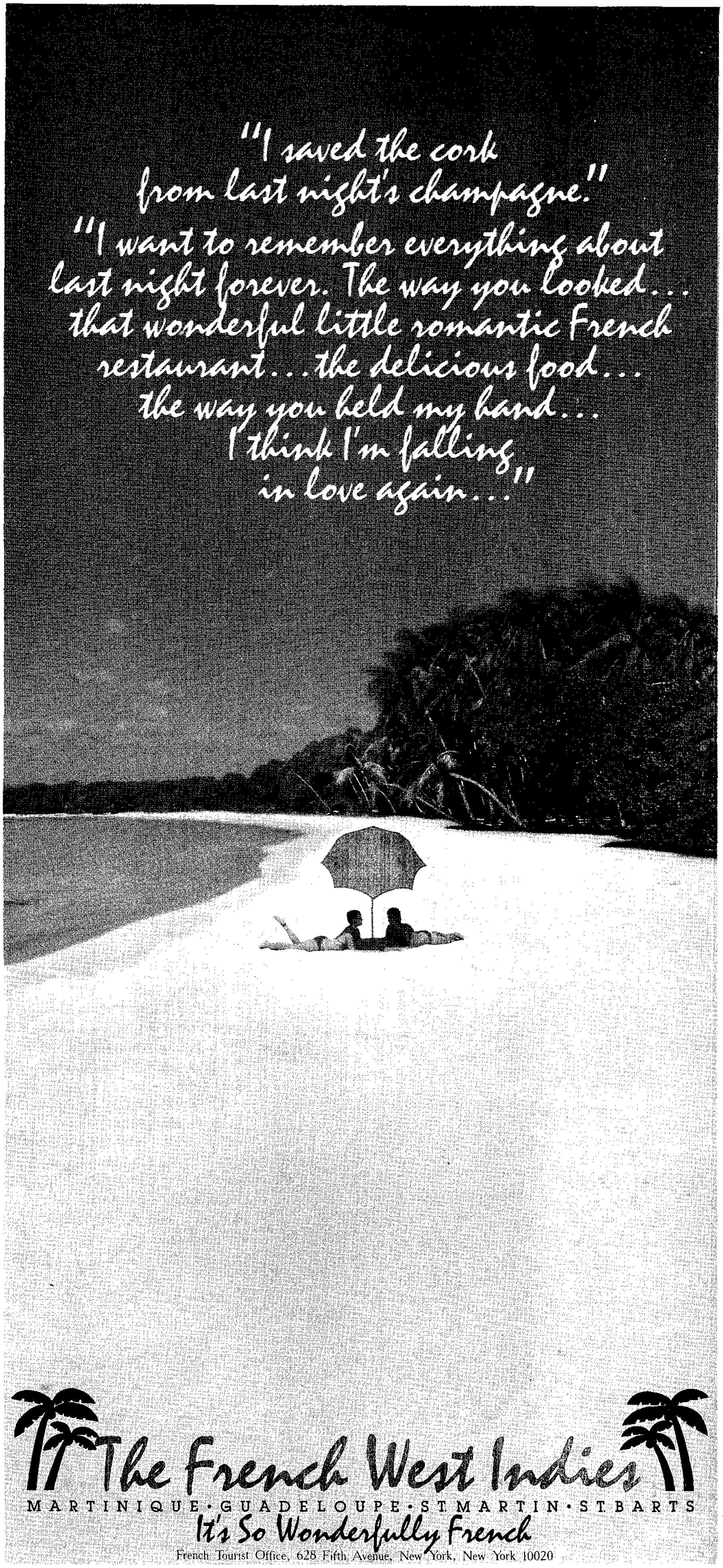
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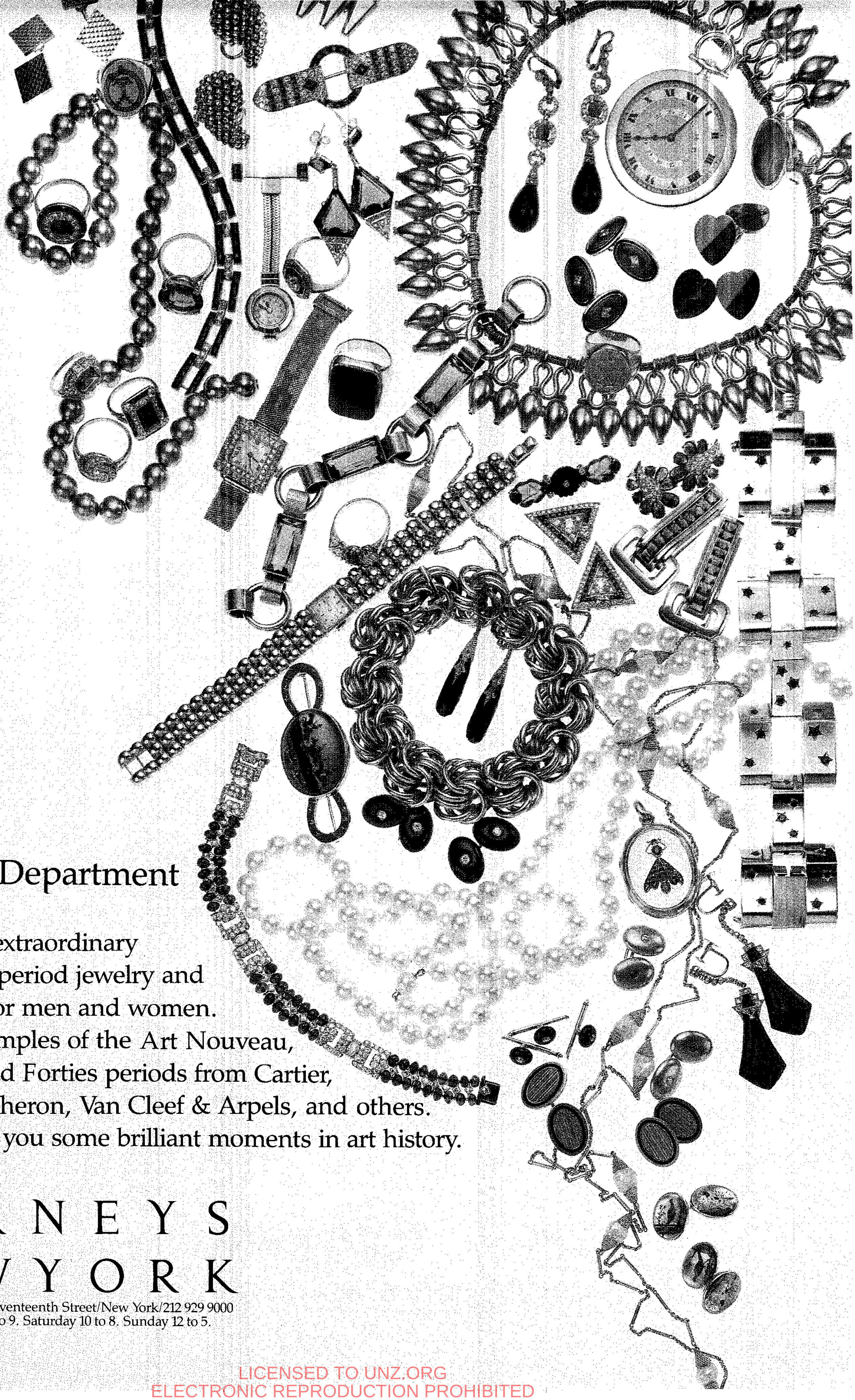

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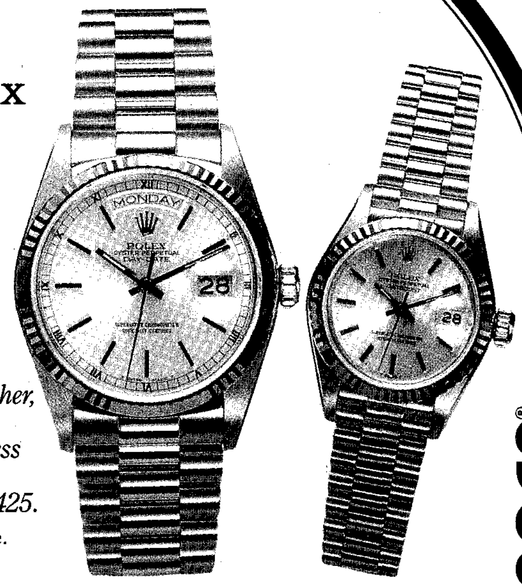

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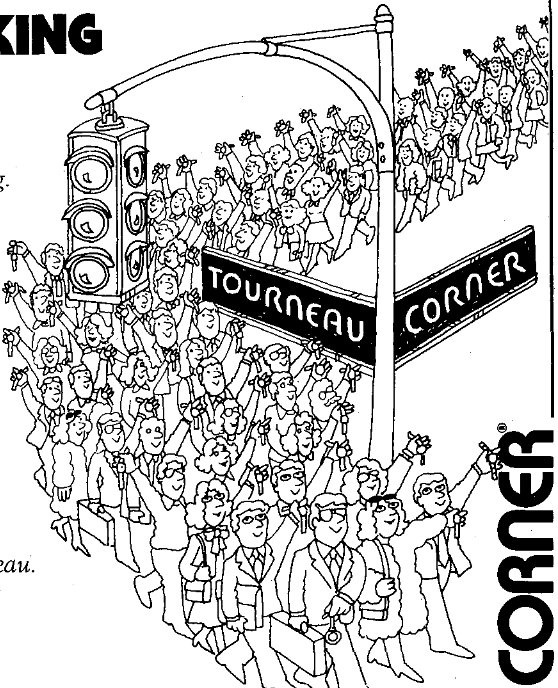

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LETTERS

Who's That Lady?

THE GOSSIP COLUMNIST IDENTIFIED AS Louella Parsons in "The Road Back to El Morocco" [by William Norwich, April 27] is actually Hedda Hopper. What could be worse for Hedda than to be mistaken for Louella, especially when Hedda is sitting next to Errol Flynn? I'm not saying Louella never went to El Morocco, but I never saw her there. On the other hand, I almost always saw Hedda Hopper.

Liz Smith
Manhattan

THE UNIDENTIFIED LADY STANDING BEtween Salvador Dalí and John Perona is my stepmother, Irene Castle, who was a faithful El Morocco patron whenever she was in town.

Jean Bach
Manhattan

I BELIEVE THE LADY PICTURED ON RONald Reagan's right is Anne Jeffreys, star of stage, screen, and television. As for the lady on Reagan's left, film star Janis Carter gets my vote.

Robert W. Larkin
Manhattan

Mapping It Out

AS A RESIDENT OF MURRAY HILL FOR THE past 26 years, I am ashamed to say that although I have walked up and down the blocks of my neighborhood many times, I did not realize the significance of the buildings ["The Ultimate Insider's Guide: Murray Hill," by Cathryn Jakobson, May 4].

I am making a map of all the buildings that Jakobson talked about, and I am going to start my tour on the next sunny day.

Barbara Littlejohn
Manhattan

IN THE "SPECIALTY LIBRARIES" SECTION of your excellent issue on the pleasures of New York life, you overlooked one of the city's unique resources. The Business Library, a branch of the Brooklyn Public Library, at 280 Cadman Plaza West, has an extensive collection of almost 113,000 books, 5,000 directories, twenty daily business papers, and more than 1,800 financial and trade journals. The superb staff of sixteen responds to more than 22,000 requests—

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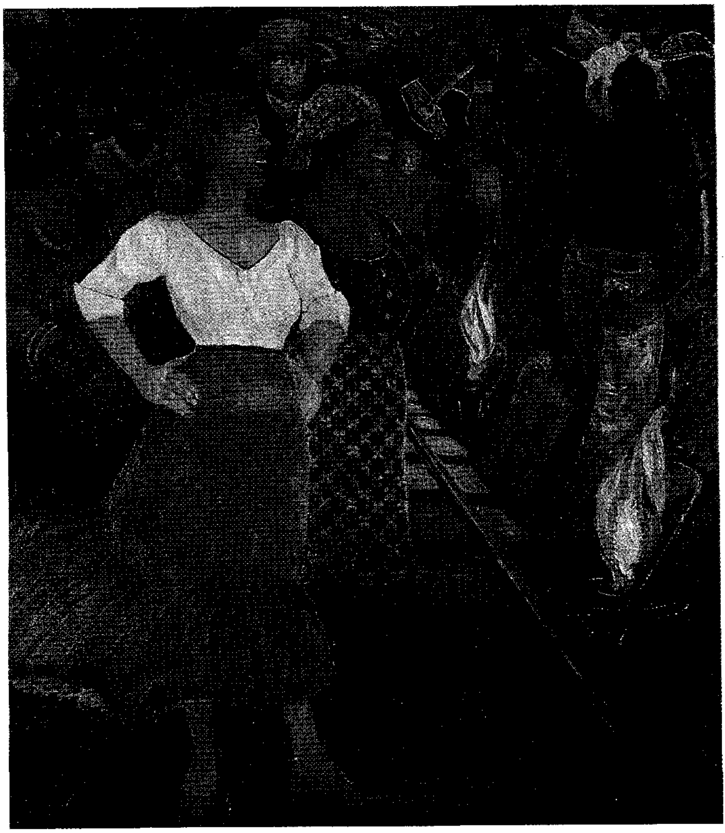
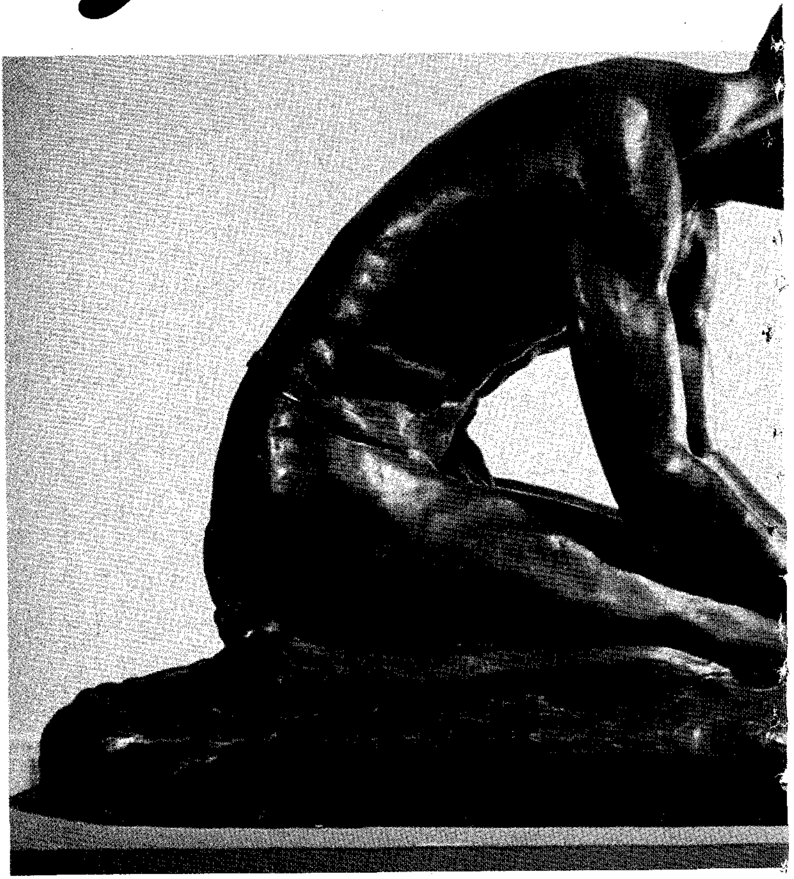
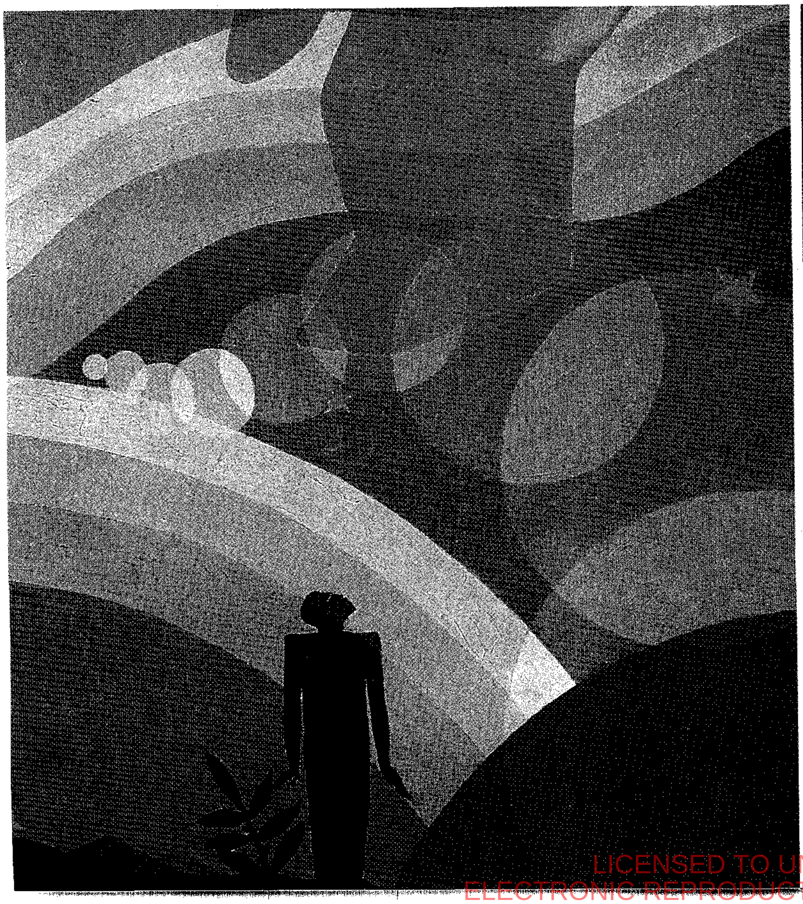
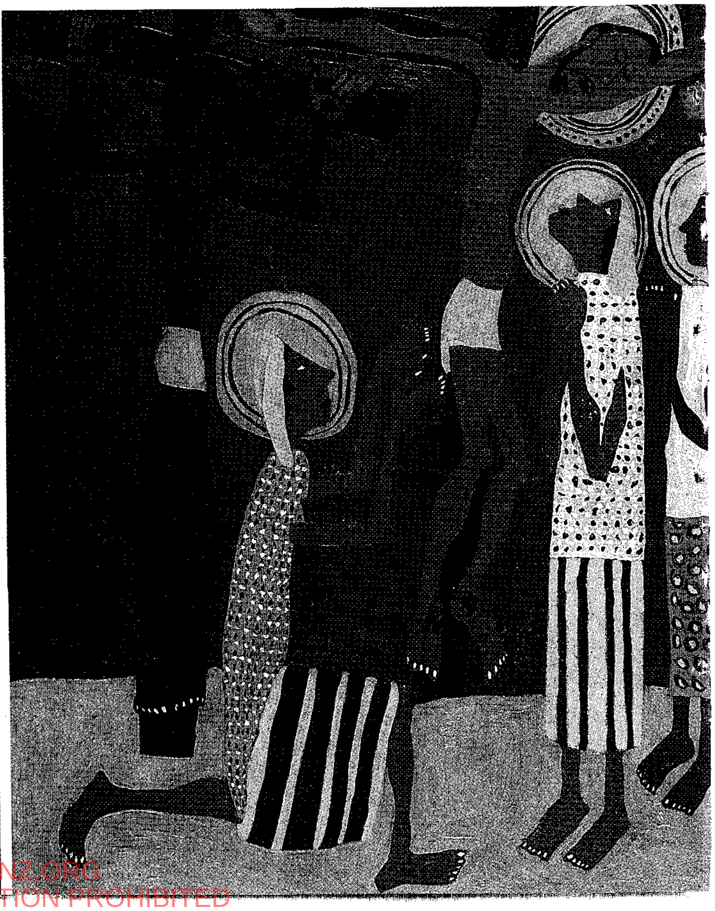
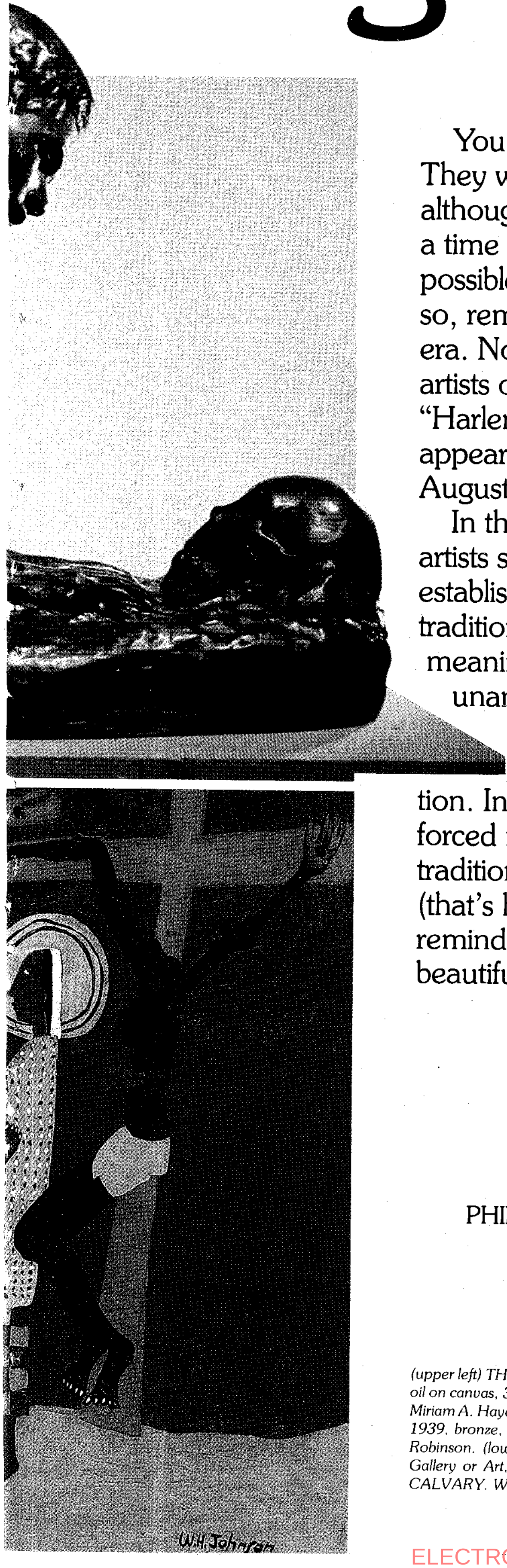








a beginning.



You are looking at the works of pioneering black artists. They were born at a time that now seems remote—although the last of them died only a few years ago. It was a time when the world was young, and anything was possible. We call their time "The Jazz Age," and, in doing so, remind ourselves of the great black musicians of that era. Now we can remember, and honor, the great black artists of the time in a fascinating new exhibition titled "Harlem Renaissance: The Art of Black America." It appears at the Studio Museum in Harlem through August 30, 1987.

In the Twenties, the black musicians had it made; the artists still had to make it. The musician was following an established jazz tradition while the artist had to create a new tradition. The question, "What, in *visual* terms, is the meaning of the black experience in America?" wasn't just unanswered—it hadn't even been asked. They were truly making a beginning.

That's one reason we sponsored this exhibition. In our business as in yours, we are sometimes forced not merely to be innovative within an established tradition (that's easy) but to create a wholly new tradition (that's hard). It is helpful to us, and we hope to you, to be reminded by artists like these that the job can be done—beautifully. We, too, can make a beginning.

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(upper left) THE JOHN HENRY SERIES: THE DRESS SHE WORE WAS BLUE. Palmer Hayden, c. 1944-1954, oil on canvas, 36" x 29". Collection of The Museum of African American Art, Palmer C. Hayden Collection, Gift of Miriam A. Hayden. Photograph by Armando Solis. (upper right) THE TALKING SKULL. Meta Vaux Warrick Fuller, 1939, bronze, 42" x 30" x 18". Collection of The Museum of Afro-American History. Photograph by Rudolph Robinson. (lower left) THE CREATION. Aaron Douglas, 1935, oil on masonite, 48" x 36". Collection of The Gallery or Art, Howard University. Photograph by The Center Gallery, Bucknell University. (lower right) MT. CALVARY. William H. Johnson c. 1939, oil on board, 27¾" x 33⅞". Photograph by Michael Fischer.

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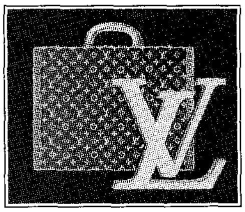

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Florence B. Tenzer
Brooklyn

Deadly Silence

IN "THE FIRE THIS TIME" [BY PETER Blauner, April 27], the catalogue of brutalities that have been perpetrated against blacks in New York City since the Goetz incident was woefully inadequate. In the months following the notorious subway shooting, a black woman was shot over an argument about a fender bender, a black man was stabbed to death over candy, and another black man was shot to death by a subway-token clerk who feared he was about to be robbed. Each of the assailants in these incidents was black, yet not a single black leader—including those discussed in your article—lifted a finger to denounce this senseless destruction.

For the egotistical Maddox and the power-hungry Mason, black assailants do not carry the political weight that white ones do. Maddox and Mason, these so-called crusaders, are like vampires feeding on the blood of their own. They are as much a danger to the black race as the rednecks they claim to be combating.

Tiba Thompson
Brooklyn

A Cultural Void

AFTER READING "ART FEVER" [BY DINITIA Smith, April 20], I find it glaringly obvious that the *nouveau riche* Wall Street arbitrageurs et al. are trying to do with art what they do when they buy custom suits and Park Avenue apartments. But you can't simply buy culture, and this fact is illustrated most graphically by the "art" these people choose.

The Fischls, Schnabels, Salles, and Koonses are to art what a McDonald's Big Mac is to filet mignon. Henry James once wrote that what's on the canvas can only be as profound as the mind that made it.

I, for one, am certain that these pseudo-artists are roaring with laughter all the way to the bank.

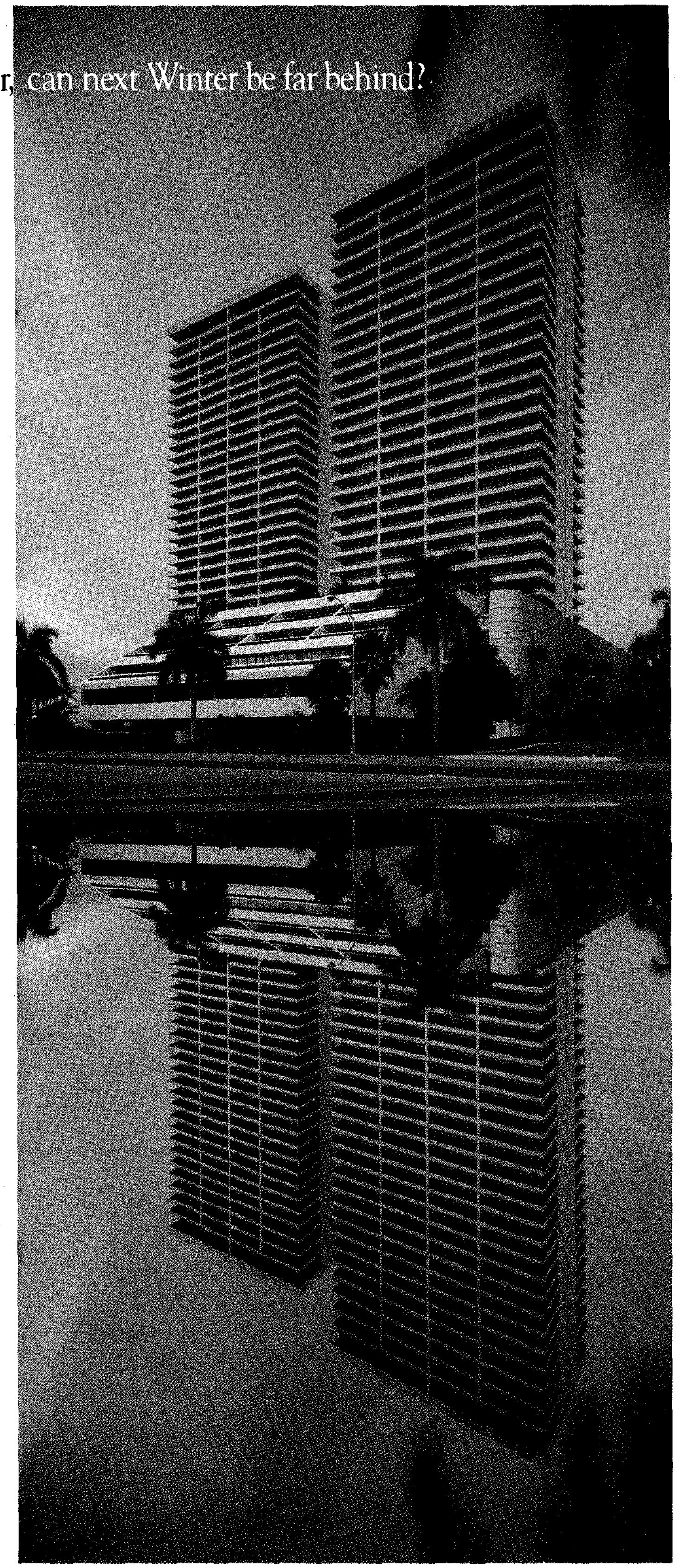
Joseph K. Sulkowski
Nashville, Tenn.

Singing the Met Blues

CONGRATULATIONS TO PETER G. DAVIS for his ground-breaking article "Jimmy's Met" [April 20]. Whenever I am in New York, I try to visit the Met, but I have walked out on two of the last three performances I attended.

I agree wholeheartedly with Davis's

Even though it's almost Summer, can next Winter be far behind?



The relaxed and easy days of Summer may well be the perfect time to seriously consider your escape from next Winter's woes. And Trump Plaza of the Palm Beaches could easily be your top choice. There's more here than you've ever seen in Palm Beach. More views. Your terrace looks down on the ocean shore, Lake Worth and the nearby Palm Beach Yacht Club. There's more service and comfort, more than you get in many a luxury hotel. There's more sun: a morning pool and an afternoon pool each with its spacious sun deck make sure you chase away your Winter pallor as quickly as possible, and you can even select from several handsomely furnished options, each created by a noted designer; of particular interest to the busy and discerning buyer eager to get a jump on the new season. Summer may well be the perfect time to discover Trump Plaza, where Palm Beach comes to life.

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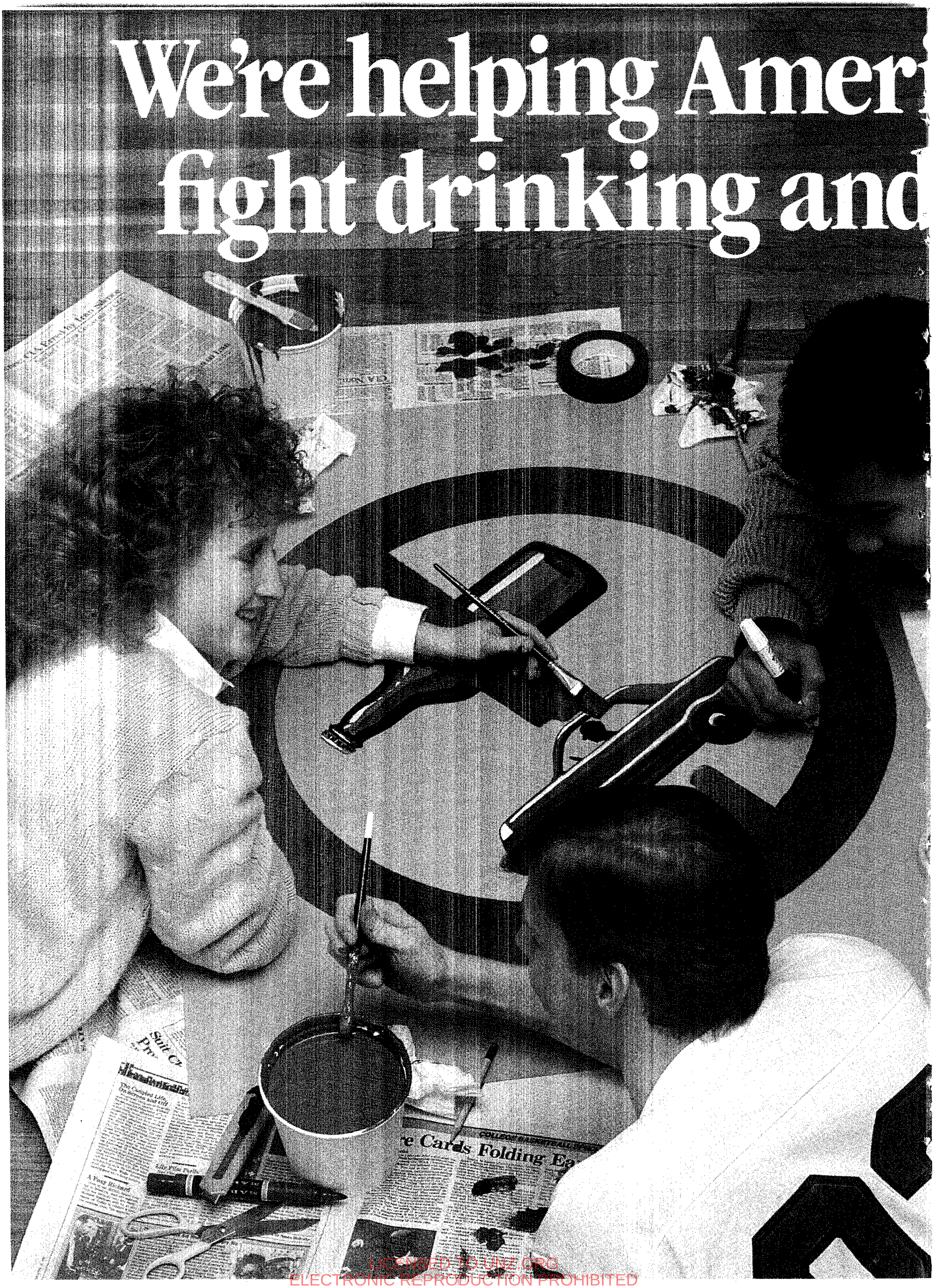
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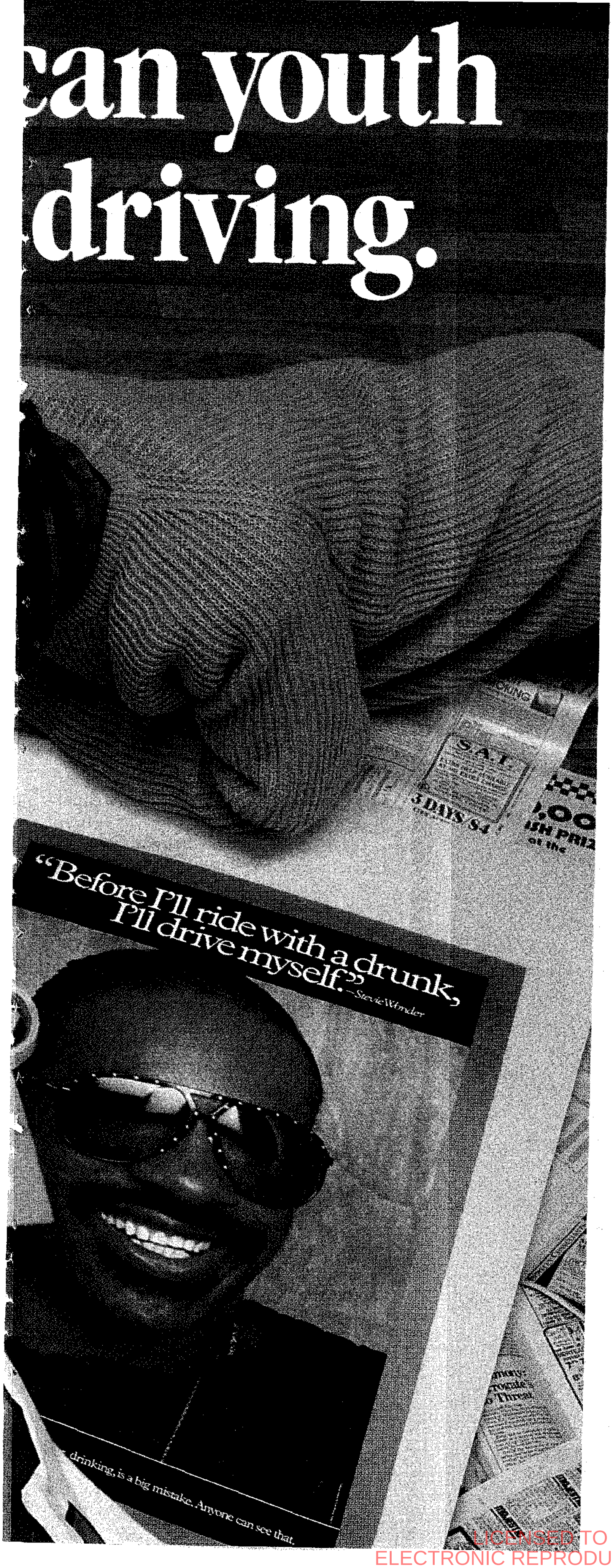
"Before I'll ride with a drunk, I'll drive myself." —Stevie Wonder
drinking, is a big mistake. Anyone can see that.
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The single leading killer of 15-to-24-year-old Americans is drunk driving. Reader's Digest is committed to help stop this carnage.

That's why in 1986 Reader's Digest Foundation teamed up with the National Association of Secondary School Principals to challenge young people to devise programs in their high schools and communities to promote sober driving.

As an incentive, Reader's Digest Foundation promised to award $500,000 in four-year college scholarships to the schools with the best programs.

The challenge was launched with a poster of Stevie Wonder that says "Before I'll ride with a drunk, I'll drive myself." This poster won a Reader's Digest competition that attracted 1,500 entries from advertising agencies across the country.

Meeting the challenge.

Reader's Digest issued the challenge to more than 16,000 U.S. high schools.

Across the nation, thousands of students responded by devising programs that reached tens of thousands of people. And 115 programs —ranging from poster campaigns to puppet shows to rock videos—won scholarships.

More important, teenagers told us the Reader's Digest effort has kept them from drinking and driving—and probably saved their lives.

A good start. But drinking and driving is still killing people. So the challenge was issued again this year with another $500,000 in Reader's Digest Foundation scholarships to encourage students to keep working on this critical issue.

Drawing on a relationship.

Drinking and driving is only one of our concerns. From drug abuse to acid rain, from the mounting deficit to the plight of Soviet Jews, Reader's Digest continues to research and spotlight contemporary issues—and suggest solutions.

Because our readers trust Reader's Digest, they respond. They become an active force for positive change.

This unique relationship helps make Reader's Digest an international leader in the publishing world.

We get people involved.

Reader's Digest

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observation that "[Levine] does not appear to be an imaginative administrator, let alone an innovative impresario. . . ." Broadcast operas conducted by James Levine are first-rate, but I went to midweek performances that had inferior singers, inferior conductors, and, except in one case, inferior productions. It's time to face reality: This emperor has no clothes.

Okay, he's a good conductor, but he should get out of the artistic-direction business. Millions of dollars and many years have been wasted, and James Levine is responsible. He has evaded responsibility for years by claiming, "This is a terrible period for opera." This is true only in New York, where Levine has been sitting on opera like a stork on a chimney.

James Levine must go.

Elia Michael Larocca
Fresno, Calif.

IF JAMES LEVINE IS LOOKING FOR SOMEone to sing to a 4,000-seat house, I suggest he listen to the performer on the corner of 57th Street and Broadway: That man can really handle the streets of New York.

Gerry Guadagno
Whitestone, N.Y.

Wright's Ramps

CARTER WISEMAN WRITES THAT THE GUGgenheim Museum "did a lot for Fifth Avenue," and that although it may not fit in, "it is powerful architecture" ["Cityscape: Tarted Up," April 20].

I seem to remember when the Guggenheim was called "Frank Lloyd Wright's last laugh," deliberately designed with those freakish ramps, supposedly because of Wright's attitude toward modern art. Was a lawsuit ever brought against the museum because some absentminded visitor—while trying to stand back far enough from a work to avoid the glare, or maybe just to figure out what in hell he was looking at—fell off a ramp and woke up in an ambulance?

Eileen King
San Francisco, Calif.

Applying Himself

I THOROUGHLY ENJOYED "FORT LIDDY" [by David Blum, April 13]. I had heard of the school before, but I did not know what was taught there. The G. Gordon Liddy Academy sounds like the place for a security buff like me—how can I get an application?

Henry Menendez
Union City, N.J.

Editor's note: To get an application to the Liddy academy, call (305) 758-0146, or write to G. Gordon Liddy & Associates at 7630 Biscayne Boulevard, Suite 204, Miami, Florida 33138. ■

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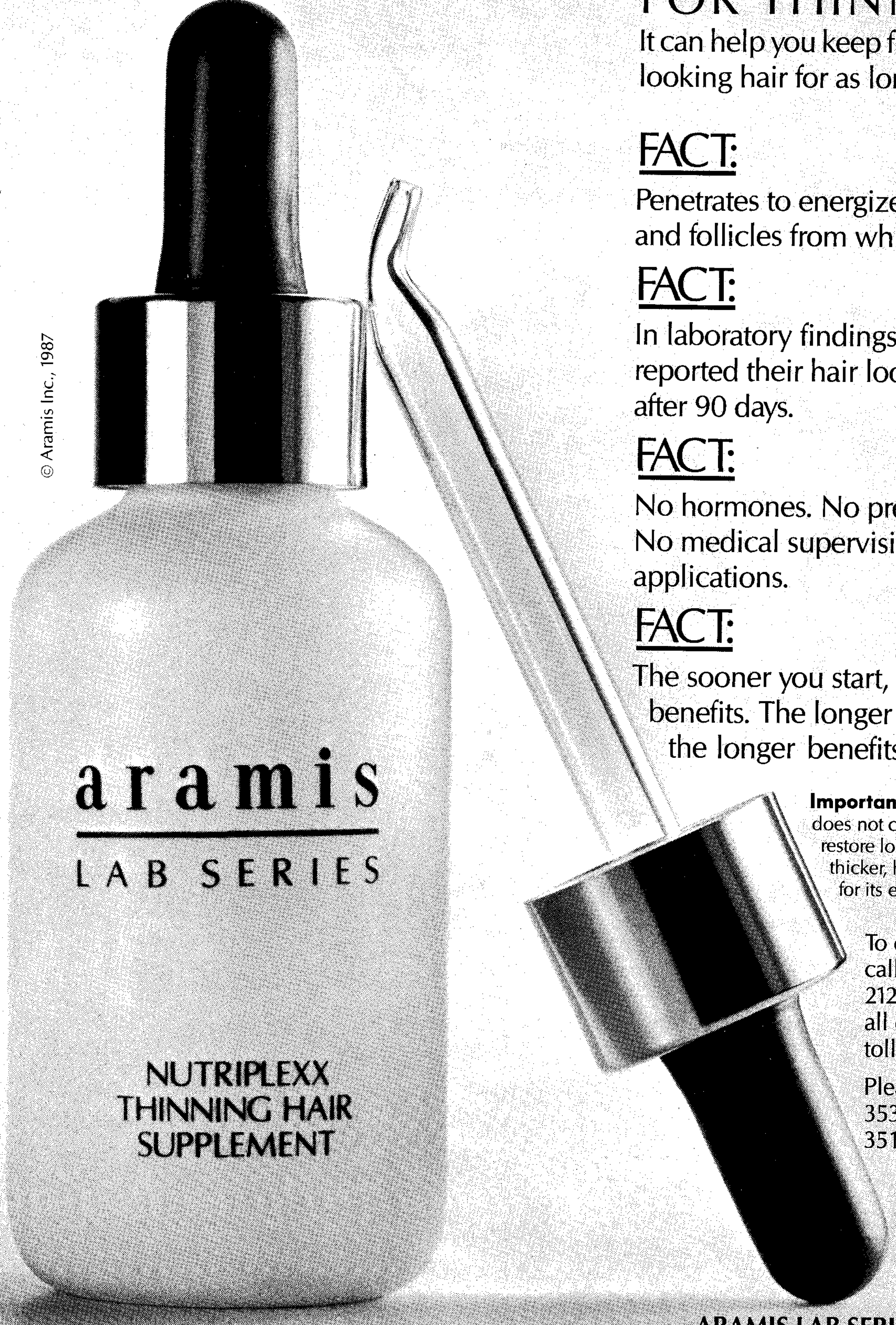

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NEW YORK INTELLIGENCER

BY JEANIE KASINDORF

ART POLITICS...MURPHY MANAGES...DOLLARS FOR GORE...THE PRODUCERS

THE MET: PUNCH AND COUNTERPUNCH

Metropolitan Museum director Philippe de Montebello is trying to persuade the museum's board of trustees to name U.S. Trust Corporation chairman and CEO Daniel Davison the new chairman of the Met, according to a source close to the museum. Davison has been on the Met board for 24 years; de Montebello has served on the board of U.S. Trust since 1983.

Another frequently mentioned candidate to replace retiring chairman J. Richardson Dilworth is New York *Times* publisher Punch Sulzberger. "The main argument for choosing Davison over Sulzberger," the source says, "is that Sulzberger, as publisher of the *Times,* already has a considerable amount of power in the art world, and making him chairman of the Met would be too much."

Metropolitan spokesman John Ross said, "We will have no comment until the board makes a decision." Davison did not return calls.

BRESLIN: LOOKING OUT FOR NO. 1

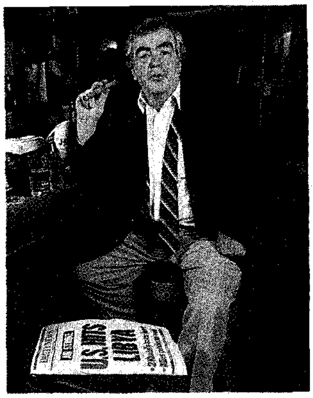
Why did Jimmy Breslin jump ship for a five-year deal with *Newsday* when his contract with the *Daily News* expires in October 1988? "Obviously because I'm *enthralled* with English headlines. Look, I disagree violently with the way the *News is* doing things. They start to look like the New York *Post,* and I go *nuts.* But I disagree with *every* place I ever work. That's normal. But I have to tell you something, and I'm telling you the *exact* truth. For me to enter into *deep* concern about the future of *anything* done by a corporation is not my style. I have *deep* concern for the future of one organization—the *Jimmy Breslin* organization. It's that simple. Rodney Dangerfield told a story about how they wanted to book him at the Concord when he was getting $30,000 a show, and the owner said, 'What are you *talking* about? I used to pay him *$250.*' You go to a new place where they pay, 'cause the old place is stuck with a notion that they had you at this price. Can I ask you something? Am I a *social worker* for corporations? Dangerfield's story—that's the way life is."

GORE SIGNS A TOP MONEY MAN

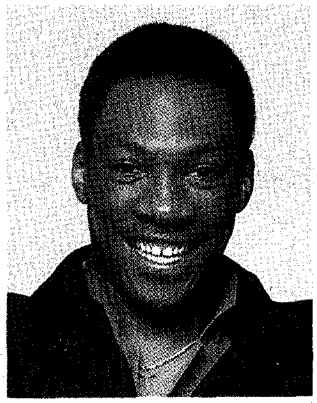
Tennessee senator and presidential hopeful Albert Gore has signed up Peter G. Kelly, former Democratic National Committee finance chairman. Kelly, who has an office in Connecticut and is a partner at the politically well connected Alexandria, Virginia, public-relations firm of Black, Manafort, Stone & Kelly, is considered one of the top Democratic fund-raisers in the country. He was touted as a possible Cuomo finance chief before the governor decided not to run for president.

"Kelly has offered to help in any way he can," says Gore spokesman Mike Kopp. "He will give advice to our financial chairman, Johnny Hayes, and help campaign manager Fred Martin—who was a Cuomo policy adviser—get in touch with the right people."

ALBERT GORE



JIMMY BRESLIN



EDDIE MURPHY

MURPHY MAKES MANAGER TRADE PLACES

Eddie Murphy may end up in court with yet another former manager. The comedian—who recently reached an out-of-court settlement with his first manager, King Broder, after Broder sued him for $30 million in damages—has now fired one of the men who replaced Broder. Richard Tienken, who has helped guide Murphy's career since December 1980, was fired by Murphy about two months ago. Tienken and lawyer Robert Wachs were both involved in running Eddie Murphy Productions. Wachs has remained with Murphy.

Will there be another lawsuit? Tienken's lawyer, Peter Parcher, would say only, "Richard Tienken has been wrongfully discharged and will pursue his rights against the Murphy camp vigorously in the appropriate forum." Murphy's lawyer, Leonard Marks, said, "There is no litigation pending." When asked if he was trying to reach a financial settlement with Tienken, he said, "No comment."

ASSISTANT EDITOR: PEG TYRE

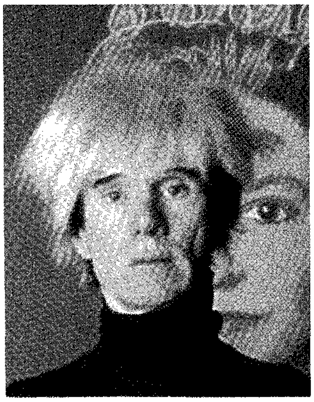
THE NEW CBS HEAD COUNT

CBS News vice-president Joan Richman, who was given the unenviable task of deciding how to "reorganize" CBS News in the aftermath of the recent budget cuts, has finally come up with a plan. Despite the fears of the *CBS Evening News* staff that they would lose network producers to other shows in the reshuffling, it looks as if Dan Rather's show will still have first call on most New York producers.

"Richman's office sent

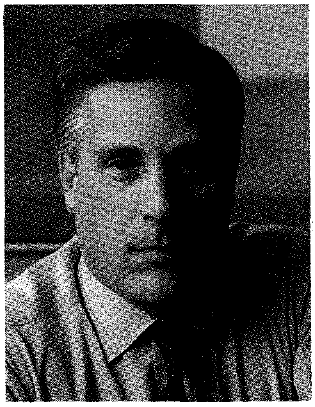
Photographs: top, John Ficara/Woodfin Camp; center, Michael Brennan/Outline; bottom, Benno Friedman/Outline.

CITY HALL WATCH...WAITING FOR D'AMATO...ANDY'S DROPPED...MACKLOWE THE GOOD



ANDY WARHOL

DAN RATHER



PETER KALIKOW

around a memo saying that producers based in New York will be rotated—they'll be assigned a different program every month," says a CBS News employee. "The *Evening News* will get six producers, *Sunday Morning* and the *Weekend News* will get four each, and the *Morning News* will get three. That leaves about fifteen producers who will be in a pool of what we call 'Net First' producers. In theory, that means that they are on call to cover breaking news stories for the next show that's on the air. But as a practical matter, those fifteen people are expected to do most of their work for the *Evening News*."

CITY AIDE OFF 'THE BLACKLIST'?

After more than sixteen months of what Judy Piesco calls "blacklisting by Koch officials," the former city personnel deputy has been hired as a court clerk for $38,000 a year by Judge Francis T. Murphy of the State Supreme Court Appellate Division. Piesco was fired from her $65,600-a-year job in 1985 when she testified before a State Senate hearing that a "functional illiterate" could pass the Police Department's admissions test.

After that, says Piesco, she was unable to hold a job in city or state government. "My prospective employers all had the same story—they didn't want a war with the mayor," says Piesco. "I worked for the testing division at the Board of Ed for five days, but then word got out and I was forced to leave. I'm very grateful to Judge Murphy for this chance."

Koch spokesman Larry Simonberg said that the mayor had no comment on the story.

READING *INTERVIEW*'S MASTHEAD

Longtime readers of *Interview* were startled to find Andy Warhol's name missing from the masthead in the May issue, only two months after his death. Warhol founded the monthly in 1969 and was publisher for eighteen years. But in the latest issue, Fred Hughes, who was previously called *Interview*'s "president," is listed at the top of the masthead as "publisher/editorial director."

Why did Hughes, the artist's former business manager and the executor of his estate, drop Warhol's name? "He was listed as publisher," Hughes says. "But publisher is a job, and after all.... The logo above the masthead has always said *Andy Warhol's Interview*, and it will always be that way. But I'm not going to monkey around with this pretentious founder business. I think the way we're handling this is much chic-er. Even *Time* doesn't say *Henry Luce's Time* above the masthead, now does it?"

DEVELOPER DOING IT THE RIGHT WAY

Maverick developer Harry Macklowe has surprised real-estate watchdogs by hiring architect Stan Eckstut's firm to help renovate two neo-Gothic buildings near Trinity Church. Eckstut is one of the architects who created the master plan for Battery Park City.

The turn-of-the-century buildings, at 111 and 115 Broadway, were given a Landmarks Preservation Commission hearing two years ago, but have not yet been awarded protected status. Macklowe will repair the buildings' façades and restore the stained glass and painted ceilings in the lobbies.

The developer is also talking about turning Thames Street, which separates the two buildings, into a pedestrian mall.

"We want to try to turn the street into a lunch spot," says Sheldon Werdiger, a Macklowe spokesman. "We plan to repave it, add streetlights and landscaping, and close it to traffic during midday. Before Harry started putting up buildings, he did renovations. Now he is getting back to it."

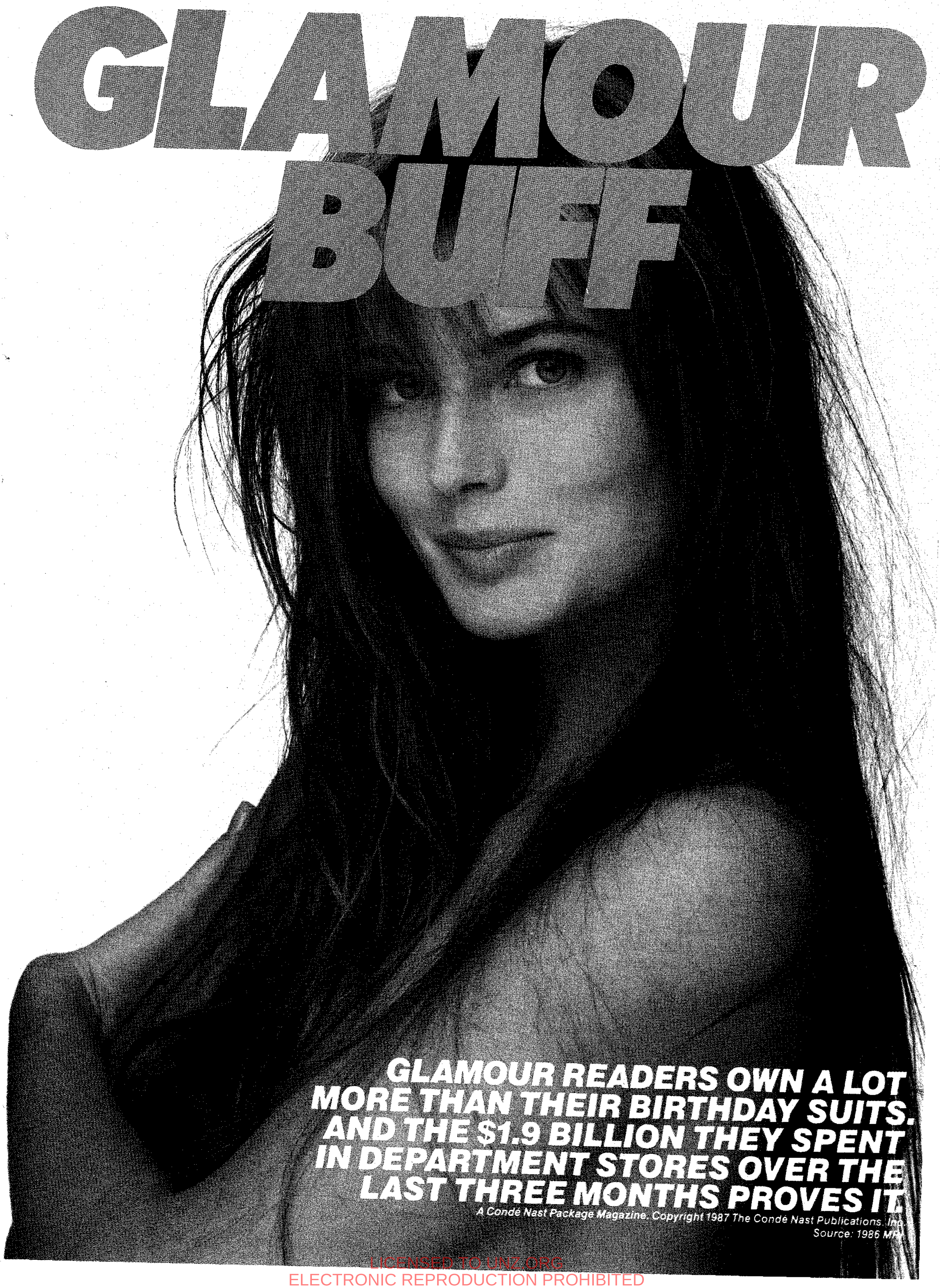
NOW YOU SEE AL, NOW YOU DON'T

Did Senator Alfonse D'Amato have second thoughts about appearing at a dinner where real-estate developer Peter Kalikow was given the American Jewish Committee's National Human Relations Award? That's what some people attending the AJC's recent $500-a-plate dinner at the Pierre hotel were asking when D'Amato—the honorary chairman and one of the evening's featured speakers—didn't appear because of a "last-minute change in plans."

The dinner was picketed by community groups charging that Kalikow—who wants to build luxury waterfront housing on the site of Yorkville's City and Suburban Homes complex—has "not been sensitive to human relations by making plans to destroy a valuable part of the city's affordable housing."

A D'Amato spokeswoman, Zenia Mucha, denied that the uproar kept the senator away. "The senator had a late session and had to stay in Washington. His schedule can be very unpredictable."

Photographs: top, Derek Hudson/Outline; center, David Burnett/Contact Press Images; bottom, Dana Fineman/Sygma.


GLAMOUR
BUFF
GLAMOUR READERS OWN A LOT MORE THAN THEIR BIRTHDAY SUITS. AND THE $1.9 BILLION THEY SPENT IN DEPARTMENT STORES OVER THE LAST THREE MONTHS PROVES IT.
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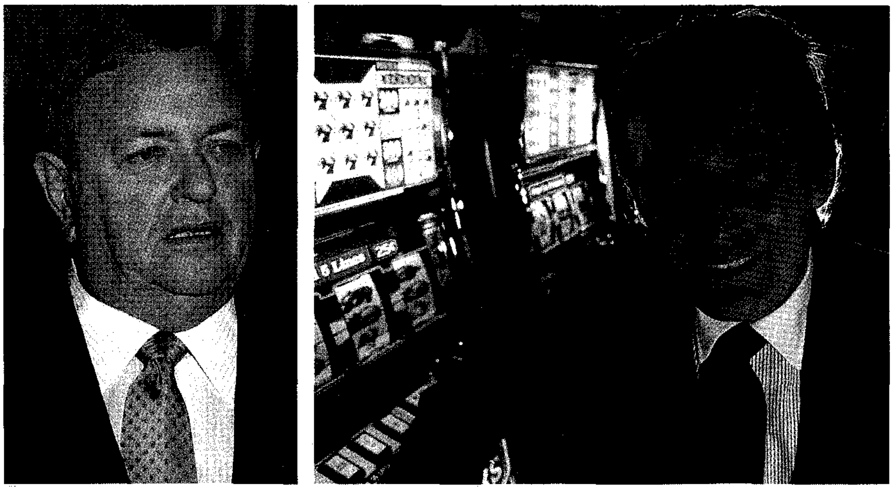
The Bottom Line/John Crudele

ATLANTIC CITY ROULETTE



THE CHALLENGERS: *Vying for Resorts International.*

DAVIS VS. TRUMP

THE BITTER COMPETITION BETWEEN DONald Trump and Marvin Davis over Resorts International has turned nastier, with Davis now trying to wreck Trump's deal to buy the casino company.

The latest move is expected this week when lawyers for Davis, the former New Yorker who made his fortune in real estate and oil, ask the New Jersey Casino Control Commission to block an agreement Trump recently made with the major shareholders of Resorts. Essentially, Davis is arguing that Trump—operator of Trump's Castle and Trump Plaza—already owns too many Atlantic City gambling tables.

Both Trump and Davis want part of Resorts, which runs one casino in Atlantic City and is building another. But the bad blood between the two men apparently predates the Resorts situation by several months. Trump and Davis each made bids for the Beverly Hills Hotel last year when Ivan F. Boesky, the defrocked arbitrageur, was forced to put it up for sale. Davis won out.

But Trump scored a coup in Aspen, Colorado, where Davis heads an investment group that owns Aspen Skiing Company, the major operator of ski slopes in the area. Early last year, Trump signed a contract to acquire six acres of land at the foot of Aspen Mountain and announced plans to erect a luxury hotel.

"Davis very much wanted the property in Aspen," says a source close to Trump. The New York real-estate man thinks the Aspen situation apparently provoked Davis into trying to get even by making a competing bid for Resorts.

"That's silly," says a spokesman for Davis. "Mr. Davis's discussions with Resorts management have been going on for several months and preceded the company's agreement with Mr. Trump."

Earlier this year, several major shareholders of Resorts agreed to sell their class-B stock to Trump for $101 million. Ownership of this block of stock would give Trump effective control over Resorts, even though all of the firm's class-A, low-voting stock would remain outstanding.

The deal with Trump has not been completed, and meanwhile, Davis has proposed to Resorts a recapitalization plan whereby he'd come away with Resorts' Paradise Island property, and the rest of the company would remain public. Under this plan, he'd avoid the difficult task of trying to get licensed to run a casino in New Jersey.

Since Trump already has a contract to buy the all-important class-B shares, Davis's efforts have so far been futile. His offer has been turned down, and there's no sign that Resorts' major shareholders will—or even can—change their minds about selling to Trump.

That's what makes Davis's plea to the Casino Commission important. If Davis can convince the regulators that the sale of Resorts to Trump would be anti-competitive, he might be able to sink the deal.

A source close to Davis says his arguments will be presented to the commission by the Los Angeles–based law firm Latham & Watkins. Davis argues that by buying Resorts, Trump would control four casinos—his own and the two owned by Resorts—and would thus violate New Jersey's three-to-a-customer rule.

It has been assumed that Trump would shut the casino in the old Resorts hotel, but even if he does, Davis argues, Trump would still own about 30 percent of all the gambling space in Atlantic City. That would hurt competition and thereby violate another statute, Davis claims.

Curiously, there might be a simple solution to their problem. Trump is interested in Resorts' Atlantic City casinos and real estate. Davis wants only the Paradise Island property.

An agreement certainly seems possible, and, according to one account, Davis's people have been trying to talk to Trump for weeks, though Trump is ignoring their phone calls. The Davis people, however, insist that Trump has been trying to get in touch with them.

Whichever is true, a meeting between the investment banker for Davis and the one for Trump had been scheduled but was canceled after Davis said it would be fruitless.

SNOOPING OUT THE ACTION

WHEN SAMUEL BELZBERG, CANADA'S most adroit takeover specialist, tried to make a run on GTE Corporation late last year, he secretly started buying shares in the company. Secrecy was crucial, because if GTE had learned what was going on, it would have prepared a defense.

Belzberg's plan didn't work. He was tripped up by specialized "snooping" computers on Wall Street that showed that someone was accumulating stock. The computers couldn't determine who the buyer was, but by measuring "money flow" into the stock, they could tell that something was going on.

"It's no more than a computer doing what traders do—reading the tape," said Laszlo Birinyi, manager of equity market analysis for Salomon Brothers, which developed one of the first snooping computers. The computers, however, can pick up subtle or long-term movements in the money flow much more easily than a trader can. A number of firms now use such computers, though the Securities and Exchange Commission and the stock exchanges haven't yet made them part of their monitoring procedures.

The latest blip picked up on some of the computers involves Texaco, for which buying has been consistently heavy since the company filed for bankruptcy protection several weeks ago. It's not clear who's buying the stock, but the big trades first came out of Salomon Broth-

Photographs: left, Phil Roach/Photoreporters; right, Leifskoogfors/Woodfin Camp.

ers, and lately they've been handled by Prudential-Bache.

TAKEOVER DOLDRUMS

THOSE SNOOPING COMPUTERS HAVEN'T turned up much lately. There was apparently only one sizable merger or acquisition completed in April, and that was worth a puny $104 million. A paltry $3-billion worth of acquisitions are still pending, according to data compiled by Salomon Brothers.

The figures so far for 1987 are equally unimpressive. Only about $6 billion in takeovers have been completed—some were holdovers from the hectic late-1986 period—and only $21 billion in deals since January 1 are pending.

That compares with $9 billion in deals pending and completed in April 1986 alone, and $28 billion in takeovers announced or completed by this time last year. For all of 1986, there were $116 billion in mergers or acquisitions, a number that probably won't be matched in 1987.

Leveraged buy-outs have also slowed down. None were completed in April; only $3.7 billion worth have been completed this year, with $19 billion worth pending. That's half the amount completed by this time last year.

Experts blame the slowdown on the tax-law changes, but also in part on uncertainty about the insider-trading scandal and its effect on junk-bond king Drexel Burnham Lambert. "Everyone's nervous. Everyone's anxious to see what's going to happen," says a lawyer who specializes in buy-outs. New authority given states to limit unfriendly takeovers could also hinder deal-making.

OUTLOOK ON RATES

MANY OF THE COUNTRY'S TOP ECONomists think interest rates are going to keep climbing.

A new survey that averages the predictions of 51 economists has found, for instance, that three-month Treasury bills are expected to go to 5.8 percent sometime in the next month, to 5.9 percent in the third quarter, to 6 percent sometime in the fourth quarter, and to 6.2 percent by the first quarter of 1988. The bills have recently been around 5.6 to 5.7 percent.

The consensus survey is conducted monthly by *Blue Chip Economic Indicators*, an Arizona-based newsletter run by Robert J. Eggert, a former economist for the Ford Motor Company and RCA.

The predictions made last week are considerably higher than estimates made by the same group in April. At that time, the economists thought the three-month bills would be at 5.5 percent in the second quarter, 5.6 percent in the third, 5.8 percent in the fourth, and 5.6 in the first quarter of 1988. ▬

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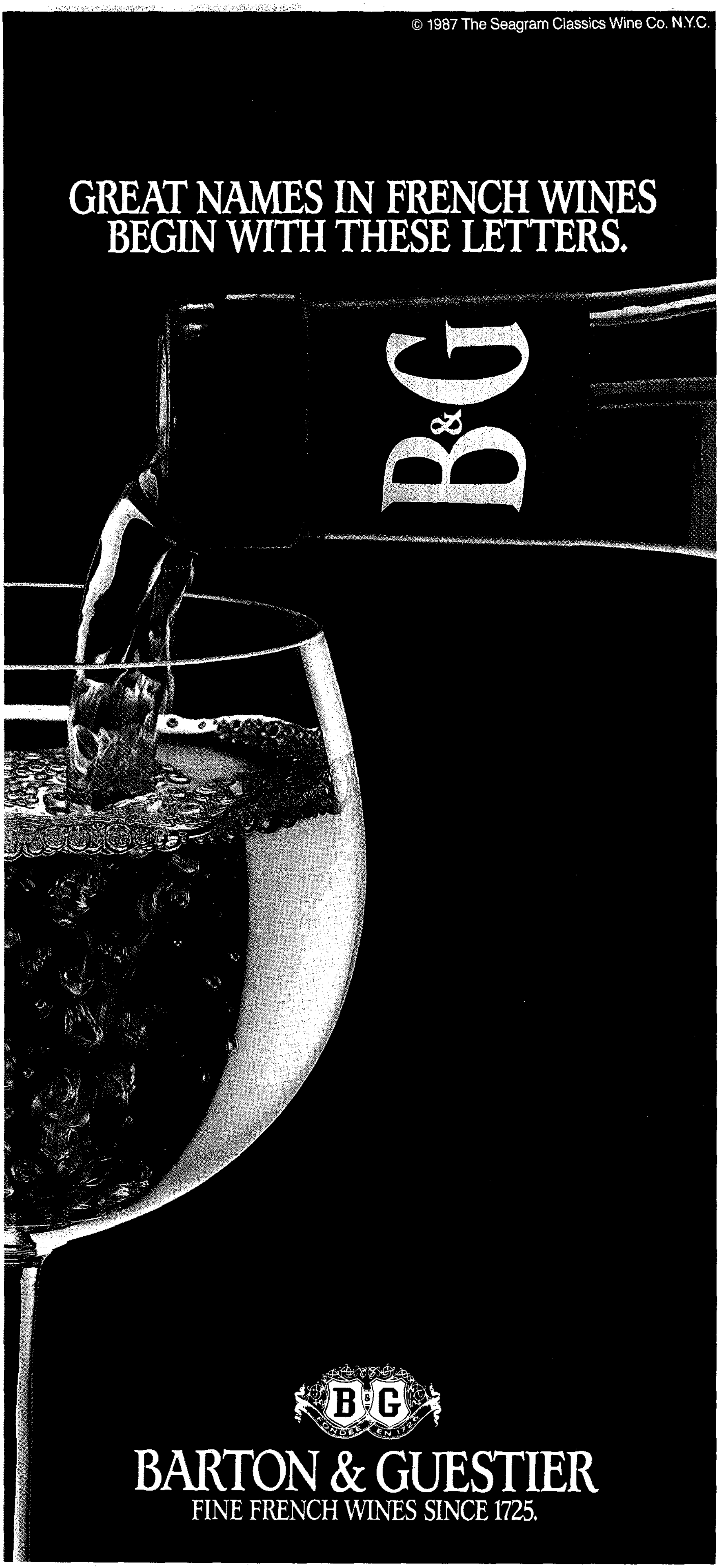
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FAST TRACK

GALLOPING CONSUMPTION

Park Place

I AM THE PROUD OWNER OF an $18,000 parking space.

When the eight buildings in my Upper West Side apartment complex went co-op, so did thirteen parking spaces outside the buildings. More than 200 residents entered the lottery for the spaces. Those who won—myself among them—went to a selection meeting (with our approved bank loans in hand). I bought a space behind my building, not too close to the Dumpsters.

PARK
SOME DAY SON ALL THIS WILL BE YOURS
#56

A neighbor immediately offered me $28,000 for my space. He wants to buy it for his son, to provide the boy with "a certain stability." (Used to be, parents saved for their children's *education.*) Another neighbor owns a space, but no car. ("I'll sublet it," he said.)

I'd like to flip the space and make a quick $10,000, but the building's lawyer says I can't sell it unless I sell my apartment too. The maintenance on my car space is $77 a month, and I pay $130 a month on the bank loan. (I already rent a space in the neighborhood for just $120 a month.)

But at least I have the security of ownership—or so I thought, until I went out to the car the other day. An apartment security guard had put a big red sticker on my windshield: YOU ARE PARKED HERE ILLEGALLY. I could have been fined, they said, or towed. I told them the space belonged to me. "Oh, yes," said a staffer. "We don't really know who owns the spaces yet."

SUSAN CHARLOTTE

BRIEF LIVES

MR. CHAOS

TO ALL JOKES ABOUT WHY NEW YORK CITY, of all places, would need to import an expert in chaos, Mitchell Feigenbaum just smiles his crinkly smile. Because chaos is a hot topic these days, and Feigenbaum's contributions to chaos theory have made him a superstar of mathematical physics (in 1984, he picked up a $200,000 MacArthur Foundation "genius grant"). Now Rockefeller University—a bastion of brainpower, with five Nobel laureates on its faculty—has lured Feigenbaum from Cornell, where chaos is perhaps not so coveted.

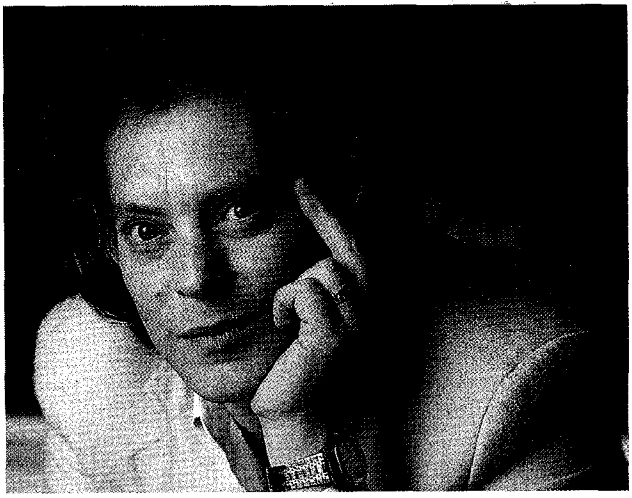
Feigenbaum, 42, began his love affair with chaos one night in 1968, when he was working on his doctorate at MIT. He stood on the Massachusetts shore, watching waves crash against the rocks. "I couldn't help thinking," he says, "that I'd been cramming in all the physics I could learn, but I could only use it to deal with regularities. What about all this wonderful *turmoil?*"

As he studied phenomena approaching chaos—water about to boil, for example—and crunched numbers in his computers, Feigenbaum discovered that order turns into chaos in a calculable manner. His concepts (such as "period doubling," which sets up regular signposts on the road to chaos) may not explain the surf breaking on the rocks, but they do apply to chemical reactions and to the berserk fibrillations of a human heart in trouble. The *patterns* of disorder are universal—certain sequences of disruption appear time and again, no matter what is being disrupted.

Feigenbaum grew up in Brooklyn and studied electrical engineering at City College. He has worked at Los Alamos and Princeton, and was lured back to the city, he says, by the city itself: "I'd spent enough time in small towns." He lives with his wife, playwright Gunilla Mallory Jones, near the university, on East 63rd Street.

Will his techniques ever be useful in predicting stock-market fluctuations or urban unrest? "Some people are trying, and I'm glad they are," he says. "I'm skeptical, but I might very well be proven wrong. These models work best on processes that are left pretty much to themselves. The life of a city can be interfered with by any number of individual wills at any time—without notice. A very tough situation to study."

So it won't ever be possible to predict when New York will reach total chaos? "I'd hesitate to make such a sweeping statement. There *may* be underlying patterns just waiting to be found." ALBERT ROSENFELD



Feigenbaum: Finding order in chaos.

Photograph by Brian Davis. Illustrations: top, Guy Billout; left, Brian Cronin.

NEWSMAKERS

MY DINNER WITH DONNA

I KNOW JUST HOW GARY Hart feels.

I, too, had an innocent dinner with Donna Rice. I only hope Hart's wife is as understanding as mine was.

My dinner with Donna took place in Coconut Grove, Florida, early last year. I was visiting my friend David Obst, who had co-written an ill-fated movie for Paramount called *The Whoopee Boys,* which was in the middle of production in locations around Miami.

David also had the title of executive producer on the film, which meant he attended casting calls. It was at one such call that David met Donna. Along with perhaps 50 other aspiring actresses, Donna auditioned, in her bathing suit, for a tiny nonspeaking role as a sexy young woman who gets thrown off a boat.

SHE DIDN'T GET THE PART. But the next afternoon, a Sunday, David and I were sitting around with Adam, another producer on the movie, and Adam mentioned that he'd just made a date with an actress who had tried out for the same part that Donna did—but got it. Adam picked up a large pile of eight-by-ten glossies and pointed to the one on top: an absolutely staggering-looking blonde, with a flawless face and a fabulous body.

"David," I said, flipping through the other pictures, "you could do the same thing. Any one of these women would go out with you." He looked at me like I was crazy. "You don't understand," I said, already living vicariously. "You're a Hollywood producer now. And you're single. It's the ultimate fantasy. Go for it."

You have to understand: David may be the last man on earth you could imagine as a casting-couch Lothario. He's a big, bearish, bearded guy who could more easily play the role of a favorite uncle. He's not someone who has spent a lot of time with starlets on pleasure boats bound for Bimini. But I led him into temptation.

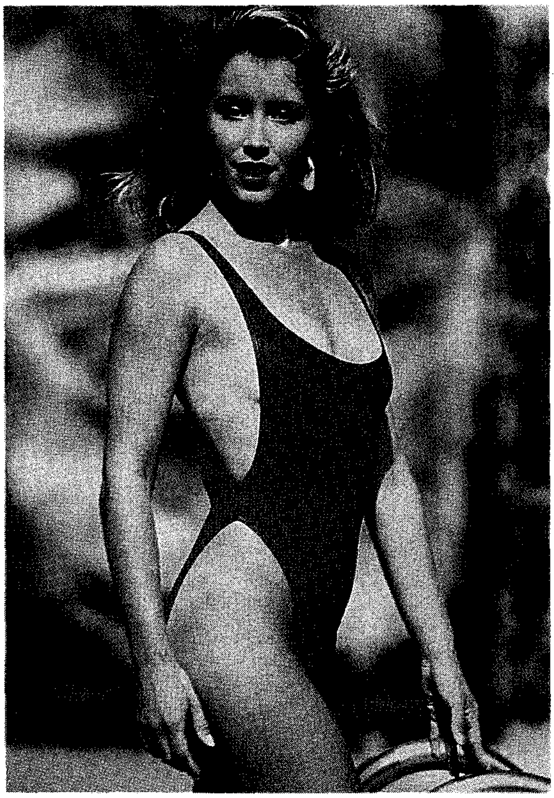
David began flipping tentatively through the pictures and the attached biographies. He stopped when he got to Donna's. "I like her," he said. "She's a Phi Beta Kappa."

He dialed a number and Donna answered. She remembered him. They got along instantly. My nervous friend suddenly became smooth and confident.

Donna agreed to meet us—David, me, our friend Adam, and his date—for dinner, about three hours later.

Sexist as it sounds, I have to confess that my first reaction when I met Donna Rice was disappointment. Our friend Adam's date was every bit as spectacular as her eight-by-ten glossy. Donna, by comparison, was neither glamorous nor especially beautiful.

Not that she wasn't appealing. In fact, she was sweet, cheerful, ingenuous, an easy conversationalist—the sort of well-bred, well-mannered young southern woman I've always associated with beauty pageants and cotillions.



Donna Rice.

LET ME PUT THIS another way:

Was she friendly and fun? Of course she was. Did she do anything immoral? Absolutely not. (Nor did she seem likely to, on a second date or a third or even a fourth.) Not for one moment did Donna Rice give off the aura of availability—much as David might have wished otherwise. The closest she came to flirting was that she laughed at his jokes.

By halfway through dinner, it was abundantly clear that David had picked out precisely the wrong woman through whom to live out our wild and erotic fantasies. In fact, her personality had an interesting effect on him—he instinctively turned paternal, telling Donna how horrible the movie business was and why being an actress was a terrible life. The only reason not to feel protective toward her was that she clearly knew how to protect herself—and quite gracefully.

After dinner, David, Donna, and I walked out together to the parking lot. Our fantasy was that Donna had driven up in a red Porsche convertible. No way. She owned a beat-up sedan, and she pointed to some sample cases in the backseat containing the pharmaceuticals she hawked to doctors in order to earn a living. In fact, she explained sweetly, she had to say good night, because she had some sales appointments early the next morning. Off she drove, leaving David and me in the parking lot.

I believe Donna's story about what happened—and didn't happen—with Gary Hart. As for the candidate himself, I can say this much for sure: If Donna did leave by the back door the other night, Gary Hart wasn't the first person to spend an evening just talking to Donna Rice.

TONY SCHWARTZ

PRICES

HERE'S WHAT IT COSTS TO rent an artist's loft these days:

☐ Loft on Broadway near Bleecker Street (10,000 square feet), with 12-foot ceilings, new windows, and hardwood floors, $7,500 a month.

☐ Loft on West 26th Street (700 square feet), $850 a month.

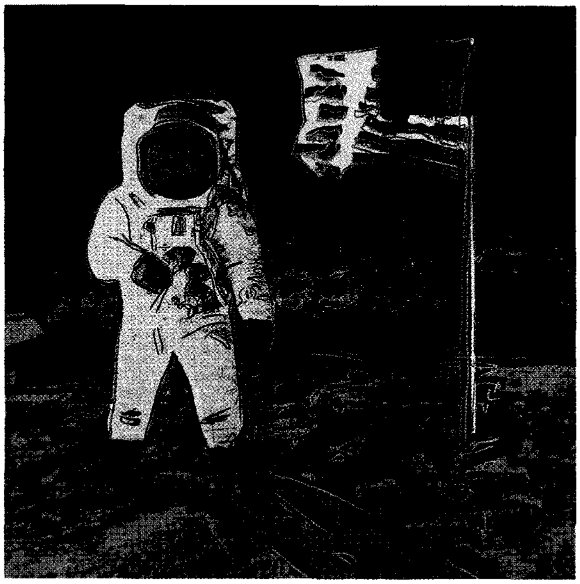
☐ Loft in Williamsburg (1,300 square feet), $800 a month.

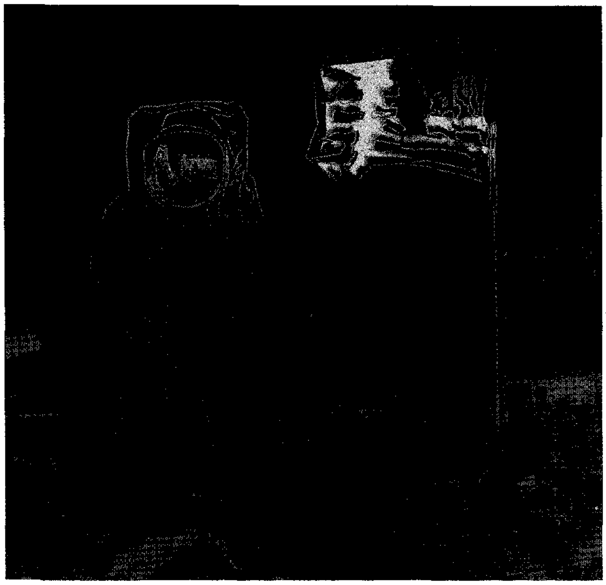
☐ One thousand square feet on Park Avenue at 129th Street, in a Tuck-It-Away warehouse building with 24-hour security, $450 a month.

Photograph: A.P./Wide World.

ART NEWS

THE LAST OF ANDY





THESE ARE THE LAST WORKS ANDY WARHOL COMPLETED before he died. *Moon Walk* was intended as the first of ten silk screens in a series called "TV," but is the only image he finished (he had not decided which version to use in the set).

Other pictures in the series would have included scenes from *The Honeymooners, I Love Lucy, Star Trek,* Ed Murrow's interview with Marilyn Monroe, Elvis Presley with Steve Allen, the Beatles on *Ed Sullivan,* and Martin Luther King Jr.'s "I Have a Dream" speech.

Warhol used to watch four televisions at a time and took great delight in choosing the images for this series. *Moon Walk* is a manipulated image—Warhol moved the flag closer to astronaut Neil Armstrong. Then Warhol drew his initials in the middle of the picture (on Armstrong's visor), something he had never done before.

The *Moon Walk* silk screens will be sold as a pair, in a limited edition of 160, in June at Ronald Feldman Fine Arts (31 Mercer Street) for $15,000 a set.

JAMES DANZIGER

Meet Me Under the Horloge

JUST AS NEW YORKERS once met under the clock at the Biltmore, Parisians now rendezvous under the gigantic digital numbers of *Le Gênitron,* a seventeen-ton timepiece in front of the Pompidou Center. But the huge digital display that runs across a 49-foot girder won't give you the time of day—instead, it shows the number of seconds that remain until the year 2000 (there are less than 400 million seconds to go).

The countdown clock is a sculpture created by architects Alain Domingo and François Scali, a hot Parisian design team known as Studio Nemo (named, they say, after Jules Verne's submarine hero *and* an American comic-strip character from 1906, called Little Nemo, "who had extraordinary dreams expressed in unusual graphics"). Best known for its furniture and computer consoles, Nemo furnished the science museum at La Villette, then won the job of designing objects for the Pompidou Center's new museum store.

Le Gênitron—the name is taken from a magazine in Céline's 1936 novel *Death on the Installment Plan*—is Nemo's first sculpture. The idea, says Scali, "is to accurately anticipate the exact second the world changes millennia. It is the first object of the twenty-first century or the last of the twentieth." The countdown—precise to 300 milliseconds—is expressive of Studio Nemo's anti-nostalgia attitude: "The past bores us stiff," says Scali.

Aside from a convenient meeting place, *Le Gênitron* is also a vending machine, selling cards with the number of seconds that separate the buyer from the year 2000 at the moment of purchase. The card with nothing but zeros will be the one to have.

CHRISTINA DE LIAGRE

TRUE TALE

IN A BLEECKER STREET coffeehouse, a New Yorker was sitting with a young woman from one of the California valleys, who was in town just for the day. They ordered the usual pastries and polysyllabic coffees, then returned to their discussion of the pros and cons of life in New York.

While waiting for their order, the New Yorker noticed that the previous customer's tip was still on the table. "In New York," he said to the woman, "it's a custom to leave a little money on the table for the next diner."

The man at the next table stood up. "It is also a custom," he said, "to walk out on your bill." And he did.

"Wow!" said the Valley Girl. "New York—just like on TV."

LES FIERSTEIN

© Andy Warhol, 1987 (copy photograph by D. James Dee).

RUTH RECOMMENDS

BY RUTH GILBERT

The wondrous exhibit "The Holographic Instant: Pulse Laser Holograms" is at the Museum of Holography May 15 through September 20. Beginning in June, you can have a portrait made of yourself.

JAMES STEWART RETROSPECTIVE

The Regency's bringing us another treat. Above is our Jimmy in the 1954 Glenn Miller Story, *which plays May 17 through 19 with another of his films, the 1958* Bell, Book and Candle. *The series ends June 20.*

'WHA . . . I, WHAI, A LONG LONG TIME AGO'

If you can pronounce it, you've got it made! The Pan Asian Repertory play is inspired by a Korean folktale wherein a miraculous baby is born to a peasant couple (Ginny Yang and Duyee Chang). It's at Playhouse 46 through May 23.

HIGH-SCHOOL BIG-BAND CONTEST

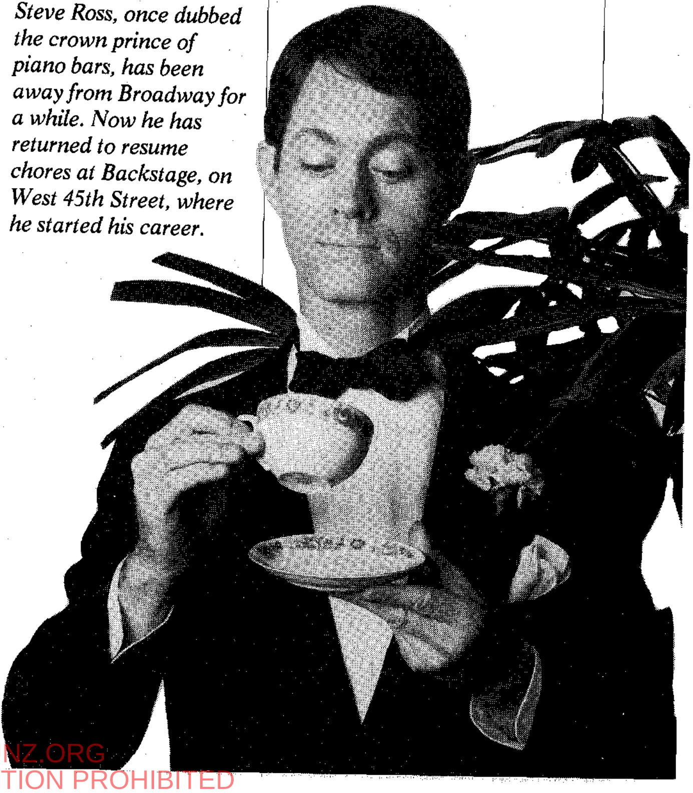
Branford Marsalis (above) performs with the Tri-State Jazz Ensemble in a musical-jam finale May 17 at the Manhattan School of Music. First, there's the contest, beginning at noon, then the concert at 4 p.m. And it's all free.

CAFÉ VERSAILLES

In his floor show, Patrick Querrot, an impish pickpocket-magician from Paris, uses baby chicks to distract patrons while filching their wallets. (He gives them back.)

WELCOME HOME!

Steve Ross, once dubbed the crown prince of piano bars, has been away from Broadway for a while. Now he has returned to resume chores at Backstage, on West 45th Street, where he started his career.



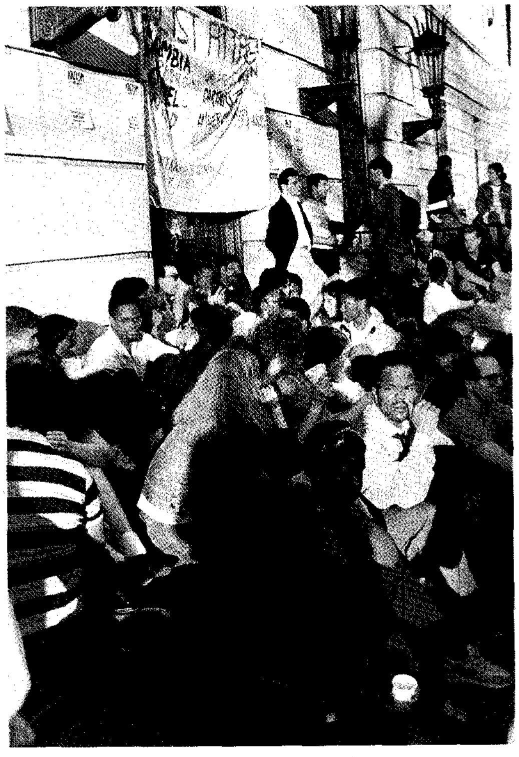
Photographs: top right, David Lee; center, Martha Swope Associates/Carol Rosegg; bottom right, Nora Feller.

New York

BACK TO THE FUTURE

COLUMBIA REPLAYS THE BATTLES OF '68 • BY PETER BLAUNER

On a chilly February morning, police cars swarmed in front of an old, six-story building on West 113th Street. As the cops piled out, they were met by a mixed bag of protesters—college students, teachers, community activists. Some of the demonstrators sat down to block the doorway of the building. With the help of the cops, a city marshal worked his way into the building and started evicting Susana Acosta-Jaafar, whose battle with Columbia University over her apartment had culminated in this confrontation. By the end of the morning, Acosta-Jaafar was on her way out, and the cops had arrested 46 people for disorderly conduct.



A PROTEST AFTER THE RACIAL BRAWL.

Two months later, nearly 500 students gathered on the Columbia campus in another protest—this one against the school's handling of a tense racial fight involving students. Some protesters barricaded Hamilton Hall, an administration and classroom building, and university president Michael Sovern called the police. About 50 people were arrested. The next night, in protest of the police action, a thousand students demonstrated in front of Low Memorial Library, where Sovern was having dinner with visiting officials.

Those scenes, so evocative of another, troubled time, weren't lifted from a fading newsreel of Columbia's infamous student revolt of 1968. These days, New York's most eminent university is going through a new period of turmoil and confrontation, one that again focuses attention on the school's uneasy relations with its neighborhood. The uprising two decades ago grew out of the rise of Black Power and protests against the Vietnam War, but the campus finally exploded over the school's plan—bitterly opposed by the community—to build a gymnasium in nearby Morningside Park. Before order was restored—and the gym plans were dropped—classes were disrupted for weeks and dozens of people were hurt in demonstrations. A few months later, the university president resigned.

No one is suggesting that today's unrest will reach yesterday's fervor, but the issues—aside from the war—are strikingly similar, something that's perhaps inevitable, given Columbia's role as a huge landlord on the edge of Harlem. The school owns half the residential buildings between 110th and 125th Streets from Morningside Drive on the east to Riverside Drive on the west. That's 130 buildings containing 5,715 apartments, but the school says it needs more space for students, faculty, and staff. Several years ago, Columbia started getting tough with tenants, trying to evict those without a strong affiliation to the school. The number of targeted households isn't high—today, the school is trying to open 39 apartments—but the action has reawakened protest in the neighborhood and on campus.

"They already have the lion's share, and now they want it all," charges Kenny Schaeffer, a lawyer for the activists and himself a 1976 Columbia College graduate. "I believe Columbia is trying to revive feudalism."

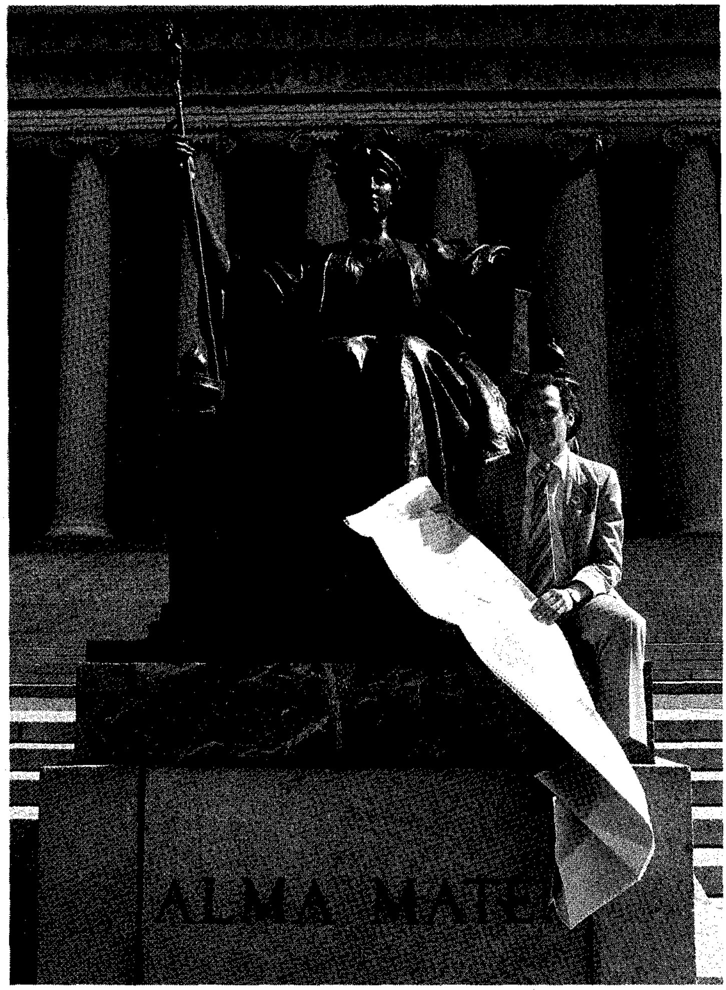
Photograph: A.P./Wide World.

The university, which is exempt from most rent-control laws, has won the backing of the courts for the evictions and insists it is a reluctant landlord. "Our primary purpose is still education," says Anthony Knerr, the school's treasurer and executive vice-president for finance. "We are only landlords because we have to provide housing for our students and faculty. If we don't, they go elsewhere, and it diminishes the value of the school to New York City. We are a nonprofit institution, and we are not in this business to make money." Sovern wouldn't comment for this article.

Relations between school officials and the activists' leaders are fierce. Columbia has made settlements with some departing employees in its housing office and asked them not to disparage the Sovern administration. And last month, in a highly unusual legal maneuver, Columbia sued two of the activists' lawyers, Schaeffer and C. Vernon Mason, claiming they had abused the law to hurt the school.

In the midst of this bad feeling, an apparently unrelated racial mêlée broke out on campus outside a student disco. Several of the black students involved went to Mason (*New York,* April 27, 1987), best known for representing a victim of the Howard Beach racial beating last December. As in the Howard Beach case, Mason advised a strategy of not cooperating with the official investigations of the incident. In the meantime, the campus has erupted twice in anger over the school's response to the fight.

Columbia insists the ongoing housing conflict and the campus racial tensions are totally separate, but some critics claim they're linked. "What Columbia has got to realize is that it is *in* Harlem," says Mason. Though his geography is debatable—Morningside Heights is usually considered a separate community—Columbia's administrators recognize the tension inherent in the location. "We are in a neighborhood where big landlords are not popular," admits one school official.



"Columbia is trying to revive feudalism," claims tenants' lawyer Kenny Schaeffer, himself a 1976 graduate of the college.

SCHAEFFER WITH HIS "WAREHOUSED APARTMENT" LIST.

MORNINGSIDE HEIGHTS IS ACTUALLY THE third home of Columbia, which was founded as King's College in 1754 on a site near City Hall. In 1857, the school moved to 49th Street and Madison Avenue and made a smart investment in a nearby chunk of land—later the site for much of Rockefeller Center. (In 1985, Columbia sold the parcel to the Rockefellers for $400-million.) Over the years, as the university expanded to include Barnard College, Teachers College, and Columbia School of Law, among many other divisions, the midtown campus became cramped.

In 1897, Columbia packed up and moved to Morningside Heights, which at the time was largely rural and underpopulated. The school bought the land for its first buildings from a local insane asylum, and over the next few decades, it expanded to the west and south, while blacks moved into Harlem to the north and east.

Today, Columbia's financial statements say the real-estate holdings are worth about $275 million, but that figure—based on the rental value of the buildings—probably vastly understates their true worth. Indeed, Columbia is generally thought to be one of the five largest landowners in the city. Besides the residential properties in its neighborhood, the school owns many of the commercial storefronts along Amsterdam and Broadway, and some property near the Columbia-Presbyterian Medical Center, on West 168th Street. In all, its endowment is an estimated $1.5 billion.

The conflicts over housing go back years. In the mid-1960s, for example, the university bought a group of eight buildings on Morningside Drive, hoping to tear them down and build the College of Pharmacy. Using money and pressure, the school managed to persuade most of the tenants to leave, but one group, from 130 Morningside Drive, refused to go. "We said to hell with that," recalls former assemblywoman Marie Runyon, one of the building's tenants. "We demonstrated all the time, and we fought them in court, and we beat them."

Columbia eventually abandoned its construction plans, and the College of Pharmacy folded. Runyon, now 72, and four other tenants still live in the building, but nineteen other apartments have been vacant for years. Columbia says it would cost $4 million to open the building to other tenants.

The uproar in 1968 taught the school to be somewhat more cautious in dealing with the community. (The disputed gym was finally built on campus.) "We had not been a particularly good neighbor," Anthony Knerr admits. In recent years, the university has been running a number of community-oriented programs, including a dental clinic that offers treatment at low fees, a soup kitchen, and a volunteer project to help public schools. "We serve between 8,000 and 10,000 people a year," says Larry Dais, the school's community-affairs director,

Photograph by Christopher Morris/Black Star.

"THESE CASES HAVE BEEN POLITICIZED BY ATTORNEYS," INSISTS ONE HOUSING OFFICIAL AT THE SCHOOL.

"though there is a perception that we don't do enough."

Even moderate leaders in the nearby neighborhoods are not completely satisfied. "They still have a reputation for not always having the best interests of the community in mind," says Tony Rogers, vice-president of the Uptown Chamber of Commerce. "They've improved somewhat over the past few years, but they have not shown a desire to take part in the revitalization of Harlem."

SINCE THE MID-1970s, COLUMBIA HAS FACED OTHER pressures. With co-op conversions spreading up the West Side and rents skyrocketing, the school has been more hard-pressed than ever to find affordable housing for its 18,760 students and 4,400 faculty. Instead of buying more property, Columbia decided to make use of the housing it already owned. "If I was someone in the community who was unhappy about gentrification, that's the way I'd want to see the school handle things," says Bill Scott, director of Columbia's Office of Institutional Real Estate.

But again, Columbia's methods angered many neighbors. After a 1983 fire heavily damaged a Columbia building at 547 Riverside Drive, the school moved "affiliated tenants"—those with strong connections with the university—to new homes. But the unaffiliated tenants were locked out of their apartments for a year and a half. In the meantime, Columbia remodeled part of the building to house 55 students. The unaffiliated tenants—including writer Lynne Sharon Schwartz, who wrote a book about the conflict—had to go to court to win the right to return to their homes.

About the same time, Columbia decided to start eviction proceedings against a group of tenants who were no longer fully affiliated with the school. The path had been cleared for the move a few years earlier by a court decision that exempted Columbia from many rent-control and rent-stabilization rules. While those rules severely limit a private landlord's right to evict, Columbia was essentially allowed to treat its residential buildings as dormitories. The school won broad discretion to evict any tenants who hadn't been living in the buildings when Columbia bought them. The key issue for eviction was a clause in most of the leases requiring the tenant to be a full-time faculty member, a high-level staffer, or a student. The clause had been in the leases for years, though Columbia had been lax in enforcing it.

Columbia formed a committee to review tenants' files for possible eviction action. Some of the cases were clear-cut—the graduate student who delayed completing his thesis, for example, or the student who lied to the school about taking classes. After all, with Columbia keeping rents relatively low—typically, $500 for one-bedroom apartments—the tenants had a strong incentive to stay.

But at least one former Columbia official who was a member of the eviction committee claims that the school didn't apply its policies evenly. Daniel Rosenblatt was director of real-estate management for Columbia until leaving in 1985 after disagreements with his superiors. Today, he charges, "it sometimes depends on your political standing with Columbia whether you stay or go. There were definitely cases where we were told to leave people alone." Knerr insists that the same rules were applied to everyone, but Rosenblatt claims that in several cases, the university told him to give apartments to people who weren't affiliated with the school.

As the school began enforcing the affiliation clause, some tenants in disputed apartments left. But others decided to stay and fight, and Columbia moved forward with plans to evict 40 tenants. In that group was Susana Acosta-Jaafar, a petite 38-year-old Ecuadoran-born woman. "They went after her originally because she was not a politically powerful person," claims Rosenblatt. "And then she became a cause for the community. It wasn't a good choice."

Acosta-Jaafar's case was unusual. Unlike most tenants in the group, she had a full-time affiliation with Columbia—an accounting job in the controller's office. But she was living under a lease held by her brother, who hadn't resided in the five-room, $185-a-month apartment since 1974. When she tried to apply for her own lease in 1983, Columbia turned her down, saying that she had violated the rules by living under her brother's lease and that her position with the school wasn't high enough.

In the court battles that followed, Acosta-Jaafar's case became a cause célèbre among neighborhood activists. Her lawyer, Kenny Schaeffer, became almost as well known. A slight 35-year-old man with unruly hair and deep circles under his eyes, the lawyer has an office on West 102nd Street, and he seems to devote most of his practice to challenging Columbia's housing policies. "I live in this area and I know the people," he says. "It's just an issue I care about a lot."

In defending Acosta-Jaafar and the other tenants against their evictions, Schaeffer has accused the university of warehousing hundreds of vacant apartments. As evidence, he cites a computer printout taken from the school's real-estate offices by a disaffected former employee. The printout, dated July 1986, lists more than 380 Columbia apartments that had been vacated at least eighteen months earlier. "An analogy would be hoarding water in time of shortage," Schaeffer says. "If Columbia could make its apartment turnover 20 percent more efficient, there wouldn't be a need for any evictions."

Bill Scott, Columbia's director of institutional real estate, angrily calls the Schaeffer printout "garbage." Scott claims the document is from "an antiquated billing system and it's not an accurate representation. The people who pass this around know better." Columbia has released its own report, dated November 1986, which lists only 195 vacant apartments. Of those, 120 were said to be under renovation, with most of the others waiting to be assigned to students or faculty.

LAST FALL, SCHAEFFER LOST THE APPEAL TO KEEP Acosta-Jaafar in her apartment, but by then, her case had become connected to other issues. C. Vernon Mason sued Columbia on her behalf, claiming racial and sexual discrimination. Civil-rights leaders and union officials joined her cause. Elected officials asked Michael Sovern to let her stay. He refused, and on February 25, the police kept away the protesters while workmen hired by the school carried her things down to a moving van.

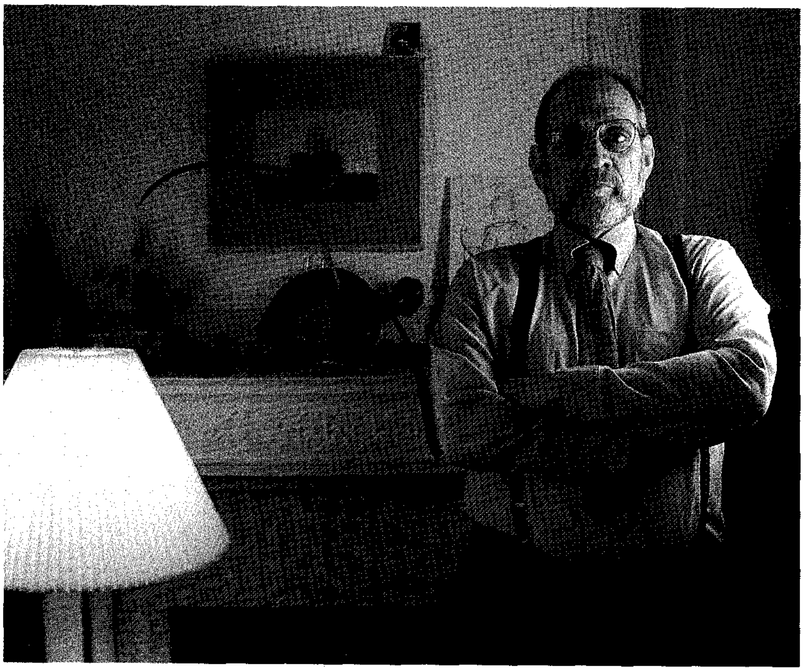
Columbia insists that Acosta-Jaafar's eviction has been blown out of proportion. "These cases have become politicized by attorneys who are mainly interested in publicizing issues," says Scott. "Many of the tenants they represent are students who've stayed on after their affiliation has ended. But they always put forward someone like Acosta-Jaafar, who has the right set of demographics for whatever point they want to prove."

The anger over the Acosta-Jaafar eviction had hardly faded when the student fight erupted outside Ferris Booth Hall on March 22. It's still not clear what happened that night, but apparently it started with an exchange between a black student from East Harlem and a white football player. The black student, Michael Jones, says he was standing in a student disco when the football player, Matt Sodl, provoked him for the third time in a month by patting Jones's head and saying, "Hey, chickie-chickie." (Sodl hasn't commented publicly.)

Jones says that when he later left the disco with friends, Sodl and about twenty other whites were waiting outside. During the ensuing brawl, one of the whites shouted, "I'm going to kill all the f---ing niggers," according to several witnesses. No one was seriously hurt, and Sovern told students, "Racial harassment is never acceptable, least of all at Columbia." But over the next few weeks, the incident dominated the campus.

Although they filed charges with police, Jones and the other blacks took the advice of Mason and refused to cooperate with a police investigation unless the white students were arrested. They also set conditions on talking to university investigators. Columbia continued its inquiry without them. In the meantime, student activists criticized the university for not disciplining the white students promptly.

"In the past, Columbia has preferred not to do unpopular things while students are around," says Mason Cooley, a part-time professor.



COOLEY IN HIS TARGETED APARTMENT.

A month after the incident, 500 students held a daylong demonstration protesting Columbia's failure to act. In the morning, some protesters chained the doors to Hamilton Hall. Nine people, including Michael Jones, were arrested by security guards. As the protest continued, Sovern called the police, and 45 more demonstrators were arrested. The next evening, nearly a thousand students gathered outside Low Library, demanding that Atlanta mayor Andrew Young, who, coincidentally, was inside at the dinner with Sovern, come out to talk with them. Young didn't respond, and about 300 students charged the library. Security guards held them back.

"I did not come easily to the decision to have the police on campus," Sovern said in a statement two days later. "But it was, I assure you, based on the conviction that the failure to act would, among other things, have exacerbated the tensions on campus."

The police action seemed to increase the anger, however. When the university finally issued its report on the March 22 incident, students all over the campus were critical. The report contradicted Jones and the other black students on a number of points and suggested that the blacks had started the fight. But Columbia acknowledged that racial harassment was involved, and officials announced plans to discipline one white student, although his name and punishment weren't revealed.

The racial incident aroused the campus in a way the eviction battles hadn't. Yet one effect of the activist mood (reflected also in 1985 protests against Columbia's South Africa investments) was to prompt students to pay more attention to the housing conflict. "A lot of people who were apathetic before have started to see the connections between the issues," says Mimi Adler, 21, a Barnard senior. "It's all in response to the same insensitive, arrogant attitude."

Last month, Columbia took the offensive with its $300,000 countersuit against Mason and Schaeffer. Essentially, the suit claims that the two lawyers misrepresented facts in order to stop the eviction of Acosta-Jaafar and used the court delays to generate more bad publicity about the school. "We're not trying to chill efforts by legitimate lawyers," says Gregory Fusco, a public-affairs official at the school. "We're just telling them to stick to the rules." The suit has drawn sharp criticism. State Senator Franz Leichter, for example, said it had "the appearance of an effort to intimidate lawyers," and Congressman Ted Weiss called the action "ill-considered and detrimental to community-university relations." Both lawyers deny the charges. "Columbia doesn't need my help to damage its reputation," Schaeffer says.

WITH GRADUATION COMING UP this week, the mood on Morningside Heights has cooled slightly. Many students have left, and the school hasn't pushed to evict anyone since Acosta-Jaafar. "In the past, the Columbia administration has preferred not to do unpopular things while there are still students around," says Mason Cooley, a part-time English professor at the school and one of the 39 tenants the school still wants to evict. "They like to wait for the summer and holidays."

Without the support of campus activists or the symbolic presence of Acosta-Jaafar (who has moved to her sister's apartment, in Washington Heights), the next few months will be a test of the community opposition. "It's hard to get people to stand up and fight an institution that size," Schaeffer says. Columbia officials, on the other hand, claim their opponents are a small, vocal minority. "A major effort has been made to misrepresent our community, and a whole lot of misperceptions are around," Michael Sovern has said.

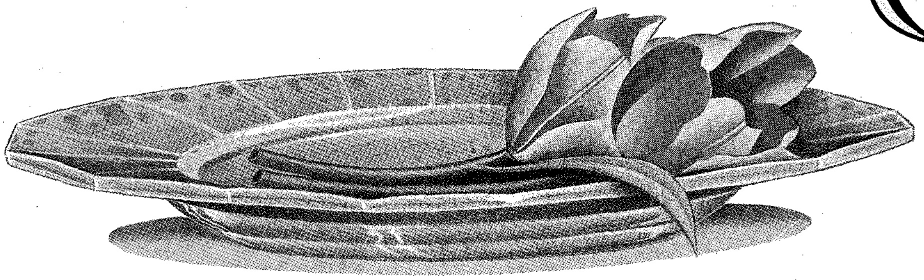
Some people, though, insist that this latest battle on the Heights has given them quite a clear impression of the school. "What I discovered is that there are really two Columbias," says Marie Marsham Castro, a former university administrator who had to leave the apartment where she had lived with her family for fourteen years. "There is the academic Columbia, which is a serious educational institution, and then there is Columbia the real-estate-investment firm, which is a very aggressive business. And the two parts don't quite meet." ■

Photograph by Christopher Morris/Black Star.

TRICKS FROM THE TRADE

Summer Entertaining

BY JANE FREIMAN



Want to go out? Make reservations. Having a big party? Hire a hall. But when summer arrives and entertaining friends at home is what's called for, you are bound to search for some new ideas. Will you call a caterer? Perhaps. But if you are in the mood to do it yourself, here are six great summer-party menus created by top New York catering professionals (recipes, page 55). So hang up the phone. The caterers have just arrived.

PHOTOGRAPHED BY
MICHAEL SKOTT

Stylist: Patrick Gallagher
Food Stylist: Richmond B. Ellis
Flowers by Renny
Coordinator: Gillian Duffy

Plate, Barneys New York; flatware and glass, Pierre Deux.

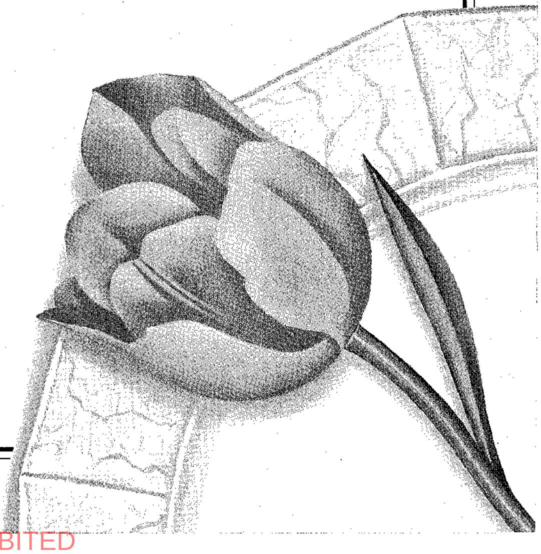
lates. Barneys New York; candlesticks and napkins,
ona; napkin rings, R. Brooke; carafe, Wolfman-Gold
Good Company; wood houses, Sweet Nellie; compote,
ergdorf Goodman; stacked plates, John Rosselli; floor
andle stand, Keller Williams. Photographed at Renny
eynolds's farm, Bucks County, Pennsylvania.

HAUTE AND HOMEY

Much of this stylish home-cooked dinner planned by David McCorkle and Jon Gilman, of Taste Caterers, could be homegrown too. These chicken breasts stuffed with shiitake mushrooms, roasted garlic cloves, and fresh basil are a snap—started early on the Weber grill, then finished in the oven. Individual corn-studded spoon breads, adapted by chef Glenn Vatshell from Edna Lewis's *The Taste of Country Cooking*, give the meal a down-home touch. And warming the fruit for this exotic compote adds an extra flavor dimension for a stunningly simple finale.

COUNTRY COOKING FOR 8

(Taste Caterers)
Gravlax With Baby Lettuces and Mustard Sauce
Grilled Chicken Breasts Stuffed With Garlic, Basil, and Mushrooms
Individual Spoon Breads Grilled Zucchini
Warm Compote of Blackberries, Figs, Papaya, and Mango
Ginger Cookies



Joo Chung

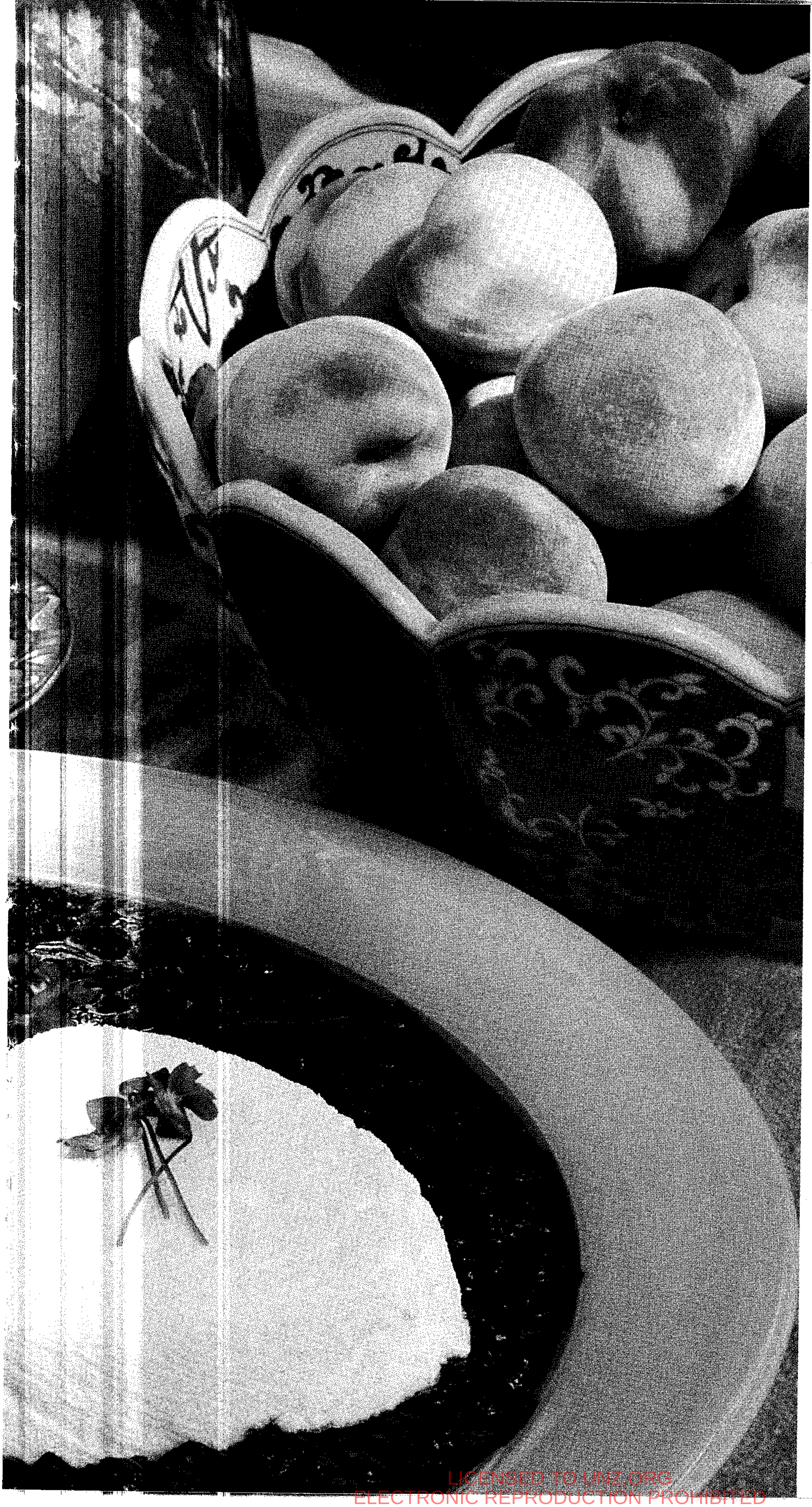
A MIDSUMMER DAY'S DREAM

What better celebration for the longest day of the year than Sheila Lukins and Julee Rosso's colossal all-day picnic, set in a sylvan glade. To meet the challenge of feeding two dozen guests, Lukins and Rosso, the cuisinary forces behind the Silver Palate foods and cookbooks, set out an array of cold dishes to complement the buffet's centerpiece, a whole roasted leg of veal. Two-tone vegetable soup and

SUMMER SOLSTICE PICNIC FOR 24

(The Silver Palate)
Blush-Wine Sangria   Lemonade
Sorrel and Yellow-Pepper Soups
Melon With Salmon and Beef Carpaccio and Prosciutto
Black-Fettuccine-and-Seafood Salad
Leg of Veal With Capers and Rosemary
Chutneys and Mustards   Carrots and Leeks Niçoise
Tomato-and-Chèvre Tart
Cheese and Fruit   Raspberry Pie
Mascarpone Coeur à la Crème With Blueberry Sauce

Merle Nacht



seafood salad made with squid-ink-tinted fettuccine give dramatic color to the spread, while bundles of baby vegetables add grace notes. For dessert, the caterers update an old-fashioned cheese heart with luscious Italian mascarpone and bake a raspberry pie that, with its orangy cinnamon crust, is sure to become a favorite this summer.

Preceding spread: table, Evergreen Antiques; glasses, pasta dish, melon platter, white pitcher, swizzle sticks, and linens, Lord & Taylor; veal platter, compote, and footed bowls, Bergdorf's; plates, soup bowls, fluted dishes, pie plate, and saltshaker, MacKenzie-Childs at La Terrine; cake stand and pepper mill, Henri Bendel; serving pieces, James II Galleries; baskets, Pottery Barn; bicycles, Dr. Matt's Bicycle Emporium, Westbury. Photographed at Old Westbury Gardens, Old Westbury, New York.

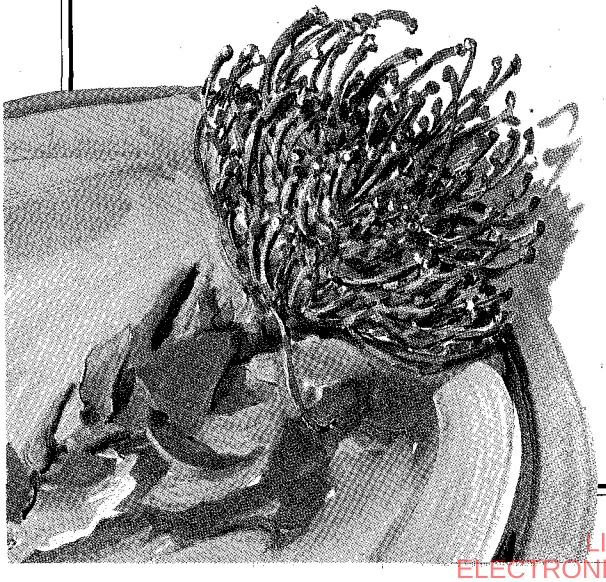
Left: platter and flatware, Lord & Taylor; dessert plates, Bergdorf's; bowl, John Rosselli at Keller Williams; pie server, James II Galleries; dhurrie rug, Phoenix Carpet; pillow, Sweet Nellie.

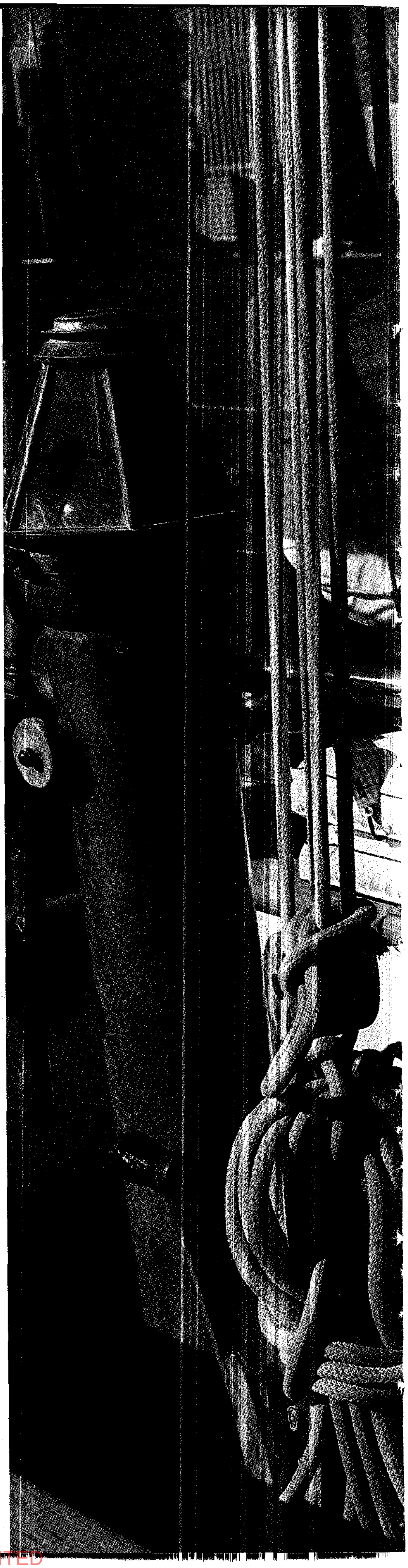
HARBOR BITES

East meets West unexpectedly as the strong flavors of garlic and curry mingle harmoniously with shellfish and chicken in this nautical lunch from Jean-Michel Savoca and Boyce Brawley, of New York Parties. The Indo-Asian seasonings are key to the success of the menu and merit a trip to the Oriental-food store. But it is the simplicity of each dish that makes it so easy to pack, transport, and assemble flawlessly onboard. So set an eastward course. The culinary adventure has already begun.

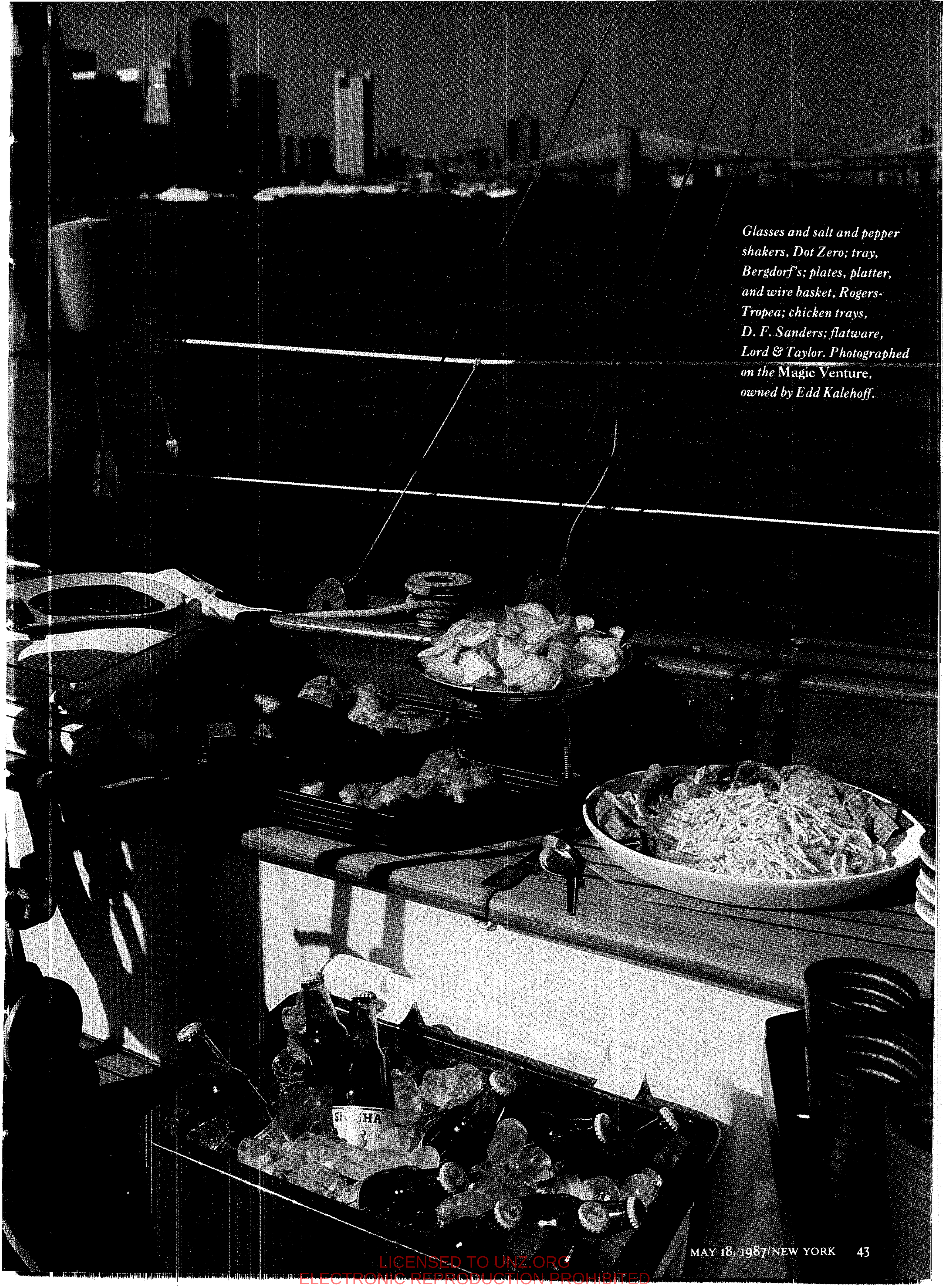
DINNER ON THE DECK FOR 8

(NEW YORK PARTIES)
CURRIED SCALLOPS CUCUMBER RELISH
SHIITAKE MUSHROOMS WITH ORANGE VINAIGRETTE
THAI-ROASTED CHICKEN
GREEN-PAPAYA-AND-TOMATO SALAD TARO CHIPS
PEACHES WITH LEMON-MAPLE CREAM

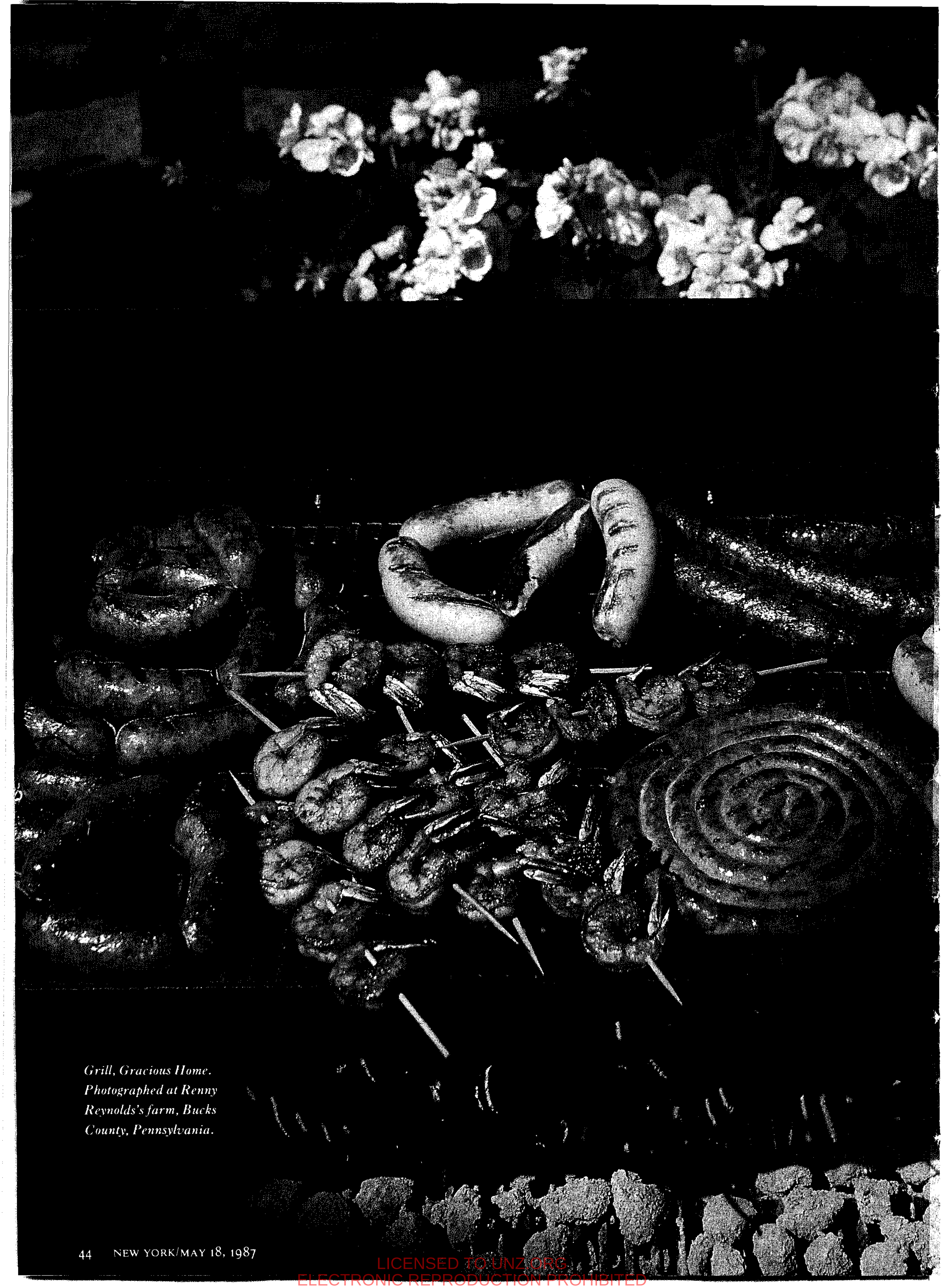




Tom Christopher



Glasses and salt and pepper shakers, Dot Zero; tray, Bergdorf's; plates, platter, and wire basket, Rogers-Tropea; chicken trays, D. F. Sanders; flatware, Lord & Taylor. Photographed on the Magic Venture, *owned by Edd Kalehoff.*



Grill, Gracious Home. Photographed at Renny Reynolds's farm, Bucks County, Pennsylvania.

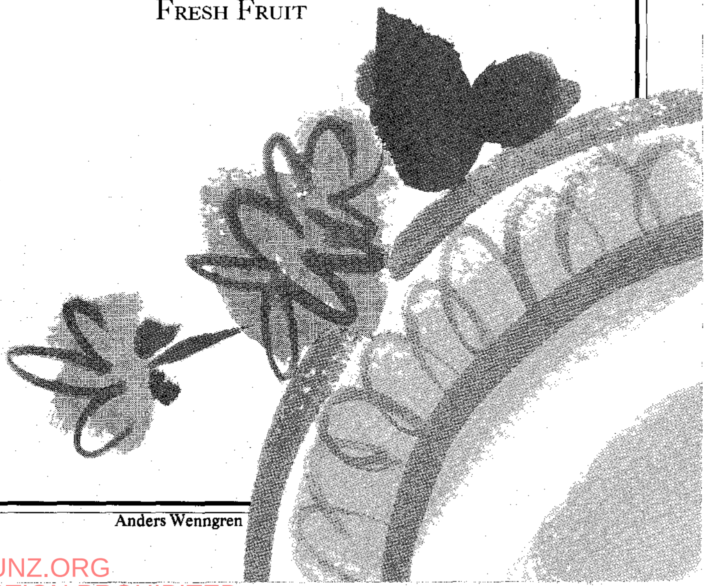
Summer Entertaining

ME AND MY GRILL

Think of this grilled feast from Bierman & Carrington as a cut above good old barbecued chicken and ribs. Almost all of the food is easy to prepare and cooked outdoors, and much of it is infused with homemade herb and spice oils. Stephen Bierman and Elizabeth Carrington have a penchant for southwestern spicing—witness their chili-rubbed shrimp and unusual black-bean salad. Just open up some long-necks and ladle chive-flecked squash soup into mugs to appease the urban cowboys while the sausages sizzle.

BUFFET FROM THE GRILL FOR 12

(Bierman & Carrington)
Summer-Squash Soup
Poussin Brushed With Herb Oil
Mexican-Spiced Shrimp   Sausages
Black-Bean Salad   Baby Eggplant
Bell Peppers Roasted With Chili Oil
Herb-and-Cheddar Bread
Fresh Fruit



Anders Wenngren

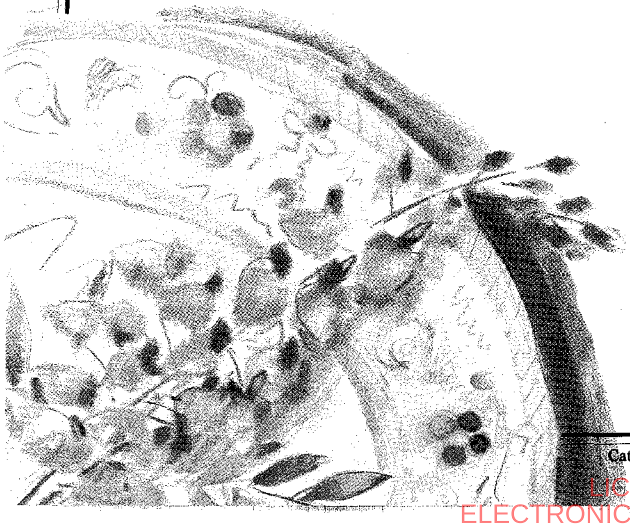
Summer Entertaining

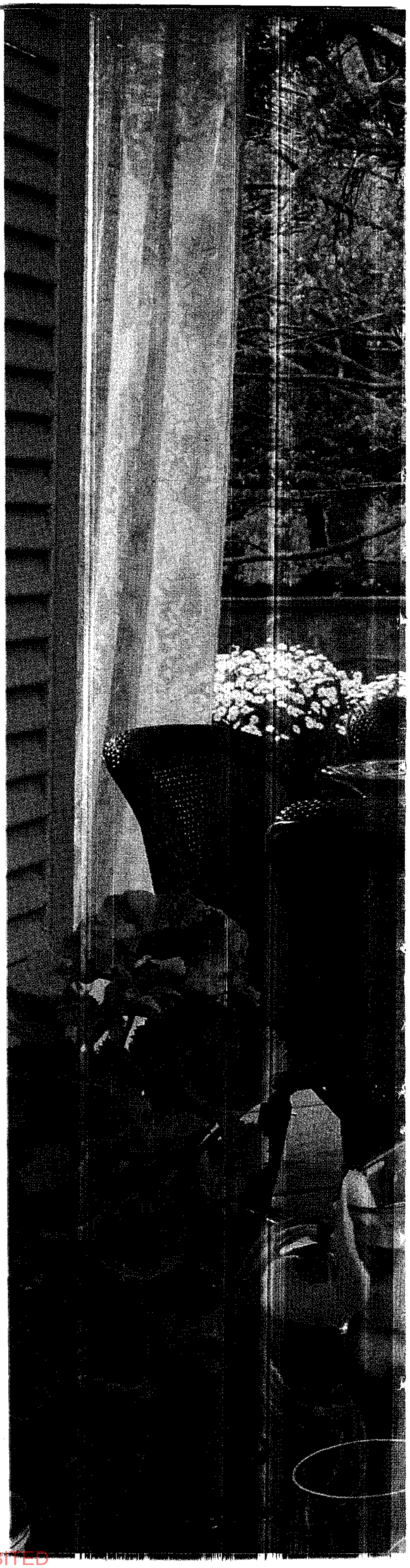
THE GLORY OF GARLIC

True garlic lovers cannot resist an authentic grand aioli, a platter laden with robust foods—cod, chicken, shrimp, and vegetables—to eat with generous dollops of garlicky mayonnaise (aioli). The quintessential summer fare and the focus of a time-honored festival in the villages of Provence, aioli is both an inspiration and a passion for Willa Gelber, of Custom Cuisine caterers. She likes to offer Proven-

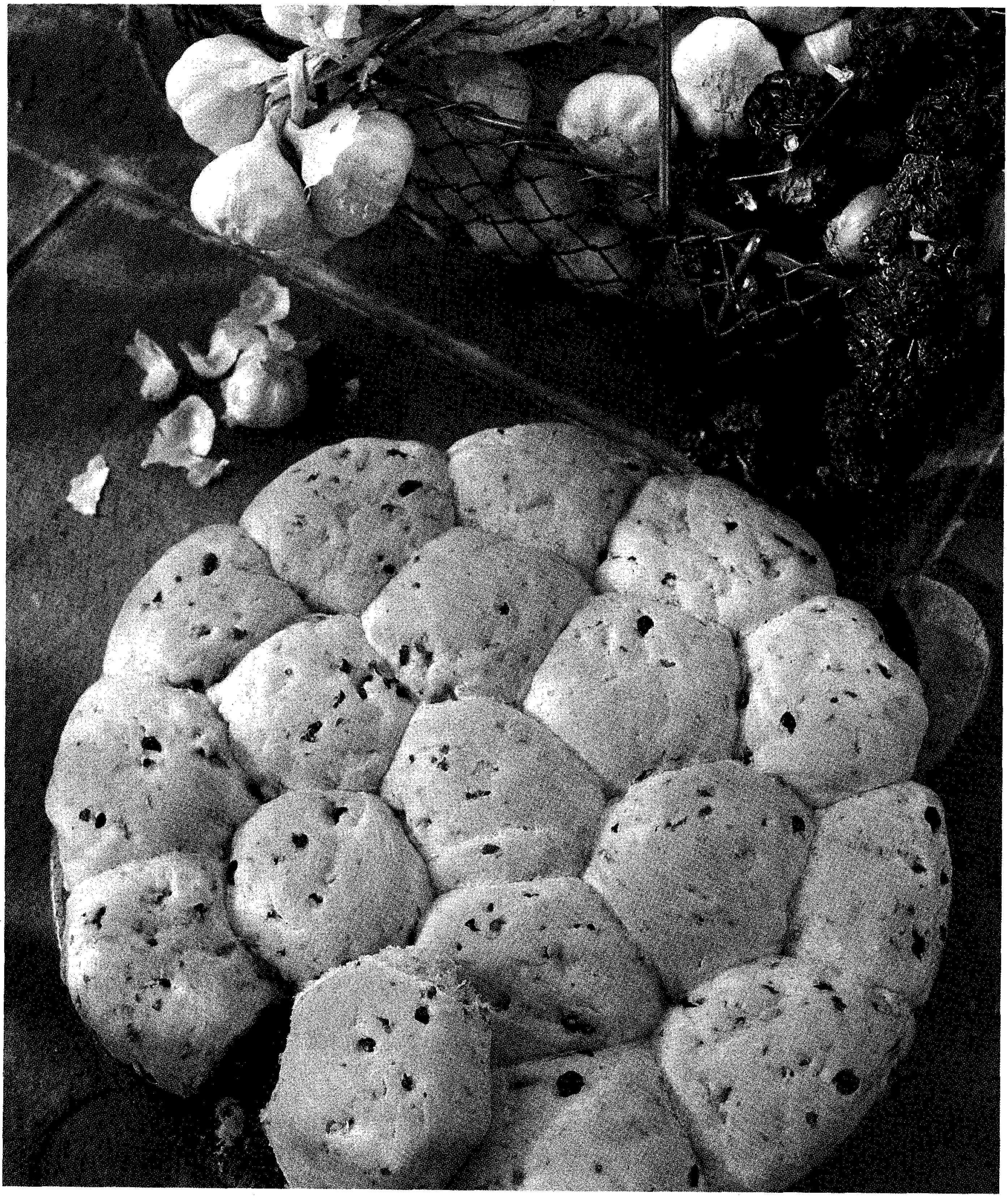
GARLIC LOVERS' LUNCH FOR 6

(Custom Cuisine)
Vin d'Orange Olives
Grand Aioli of Salt Cod, Chicken, Shrimp, and Vegetables
Chick-peas Vinaigrette Olive Bread
Pear Compote With Crème Fraîche





Cathy Barancik



çal vin d'orange as an aperitif while guests nibble on a variety of olives, then help themselves from the bountiful platter. Since a grand aioli is served at room temperature, this lunch is ready whenever you are.

Preceding spread: table, Pierre Deux; chairs and mortar, Howard Kaplan Antiques; plates, La Terrine; flatware, Bloomingdale's; shawl, Barneys New York; lace panels, Home Textiles.

Left: platter, Gordon Foster; bowl, La Terrine; glasses, Barneys New York; napkins, Bendel's. Above: breadboard and basket, Howard Kaplan Antiques.

Table, torchère, and candlesticks, Maison Gérard; chairs, Newel Art Galleries; head and urns, Reymer-Jourdan; vases, D. F. Sanders; bell, Buccellati; candles, Peter F. Carlson; rug, Dildarian. Photographed in the penthouse of Metropolitan Tower.

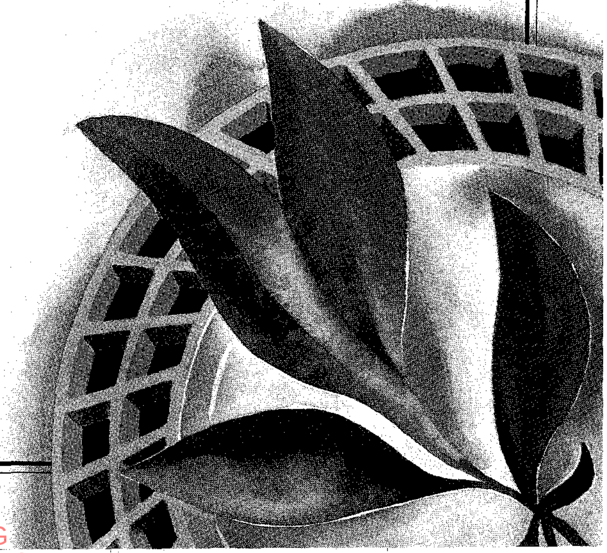
SUMMER IN THE CITY

The virtues of simplicity are especially welcome on those steamy city nights when appetites are on the wane and guests arrive in a smolder. So Lon Sulkowski and Steven Connell, who launched their Taste Alliance catering business just three years ago, begin this dinner with a refreshingly icy bowl of asparagus soup garnished with tiny lobster quenelles, which can be made in advance.

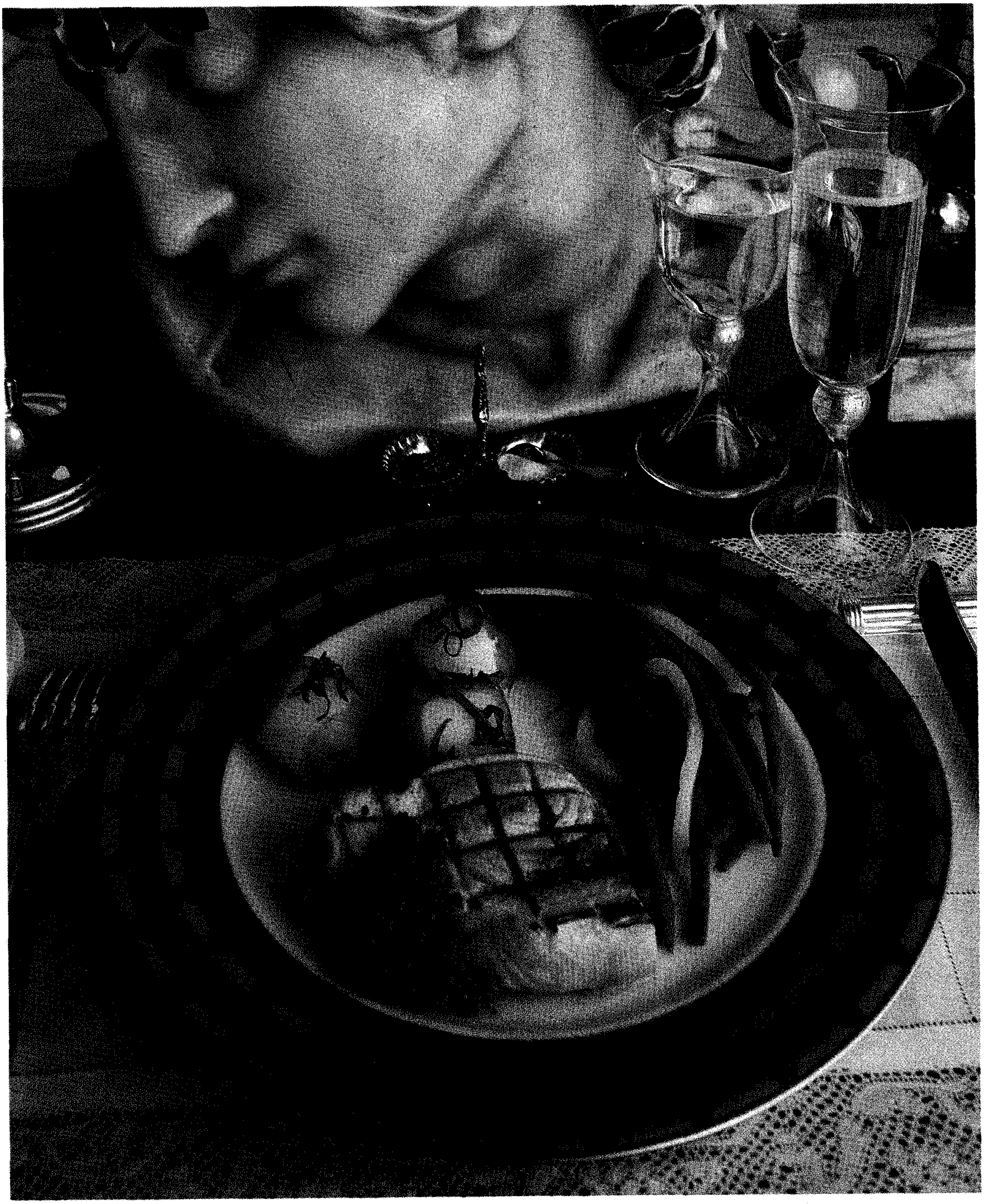
Chef Gino Piserchio's light touch is seen in plain grilled or broiled swordfish served with his garlicky variation on pesto,

SIMPLE CITY DINNER FOR 8

(Taste Alliance)
Cold Asparagus Soup With Lobster Quenelles
Grilled Swordfish With Parsley-and-Black-Pepper Pesto
Haricots Verts With Yellow Peppers
New Potatoes With Mint
Salad of Mâche, Arugula, and Radish Julienne
Peach-Ice-Cream Bombes With Ginger-Caramel Sauce



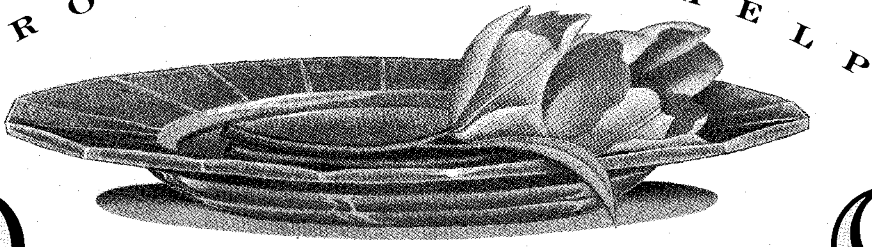
Karen Barbour



made with parsley and black pepper. Individual peach-ice-cream bombes in a pool of Piserchio's intense ginger-caramel sauce end the meal on a cool note—just in time for everyone to

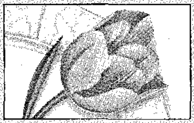
Plate, Bergdorf's; glasses, Barneys New York; linens, Anichini at Barneys New York; salt-and-pepper cellar, Buccellati; knife rest, Pavillon Christofle.

PROFESSIONAL HELP



RECIPES

TASTE CATERERS



COUNTRY COOKING FOR 8

MESQUITE-GRILLED STUFFED CHICKEN BREASTS

2	**whole garlic bulbs**
5	**tablespoons olive oil**
5	**tablespoons unsalted butter**
½	**pound shiitake mushrooms, stemmed**
	Salt and ground black pepper
1½	**teaspoons minced fresh thyme or dried thyme leaves**
4	**whole chicken breasts, boned and split**
1	**medium bunch basil**
1½	**tablespoons lemon juice**
1	**cup chicken demi-glace (use Saucier chicken-sauce base)**

Adjust oven rack to lowest position. Heat oven to 325 degrees. Slice off tops (pointed ends) of garlic bulbs. Put bulbs on piece of aluminum foil, and drizzle with 1 tablespoon olive oil; wrap in foil, and bake until garlic is completely soft, about 1 hour and 15 minutes. Unwrap, and let cool. Separate cloves, peel, and refrigerate until chilled.

Melt 4 tablespoons butter in a 10- to 12-inch skillet, and sauté mushrooms until tender, about 3 to 4 minutes. Sprinkle lightly with salt and pepper, then with a generous ¼ teaspoon thyme (crush dried thyme leaves in fingers); refrigerate until completely chilled.

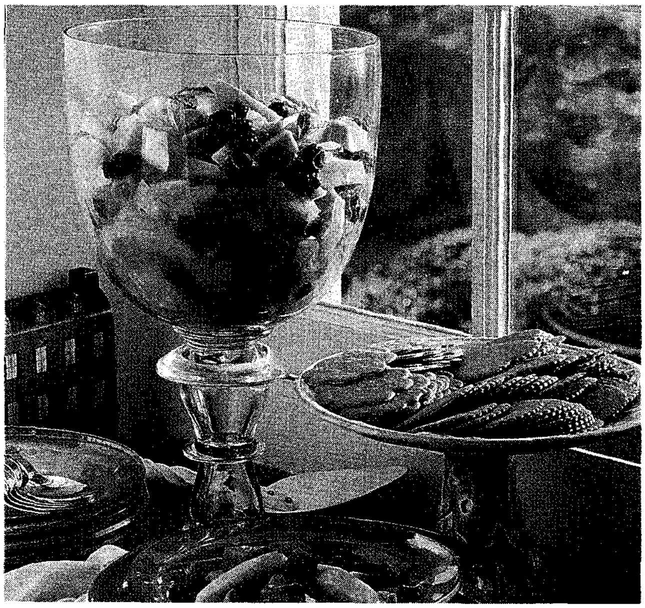
Use a sharp boning knife to butterfly each chicken-breast half, and open them flat (butterflied sides up) on work surface. Line one side of each chicken piece with a single layer of basil leaves. Top with 4 peeled garlic cloves and a layer of mushrooms. Fold over other half of chicken breast, like closing a book. With string, tie breasts into smooth rolls, skin side out.

Heat a Weber-type covered grill with charcoal surrounding drip pan. When coals are hot, add soaked, drained mesquite chips. Mix lemon juice and remaining olive oil in a large bowl. Add chicken, and marinate for 30 minutes. Pat chicken breasts dry, then grill, covered, over drip pan for 10 minutes. Reserve pan drippings.

Adjust oven rack to lowest position. Heat oven to 350 degrees. Put chicken breasts in a small roasting pan, and bake until a metal skewer inserted into center is hot when withdrawn, 10 to 15 minutes. Keep warm.

Put demi-glace and pan drippings in a medium saucepan, and simmer until reduced to ½ cup. Whisk in remaining butter, and adjust seasoning.

Remove string from each chicken breast, and slice crosswise on the diagonal; fan slices on plate, and spoon sauce around slices.



Warm fruit compote

WARM FRUIT COMPOTE

⅔	**cup sugar**
4	**tablespoons Grand Marnier**
2	**ripe mangoes, peeled, pitted, and cut in 1-inch chunks**
1	**ripe papaya, peeled, seeded, and cut in 2-by-¼-inch pieces**
1	**pint fresh figs, halved if small, quartered if large**
5	**tablespoons unsalted butter**
1	**pint blackberries**
8	**sprigs fresh mint**

Combine sugar and 1¼ cups water in a medium saucepan. Heat to simmering, cover, and simmer for 5 minutes. Uncover, and simmer until mixture thickens slightly and measures ¾ cup, about 5 minutes. Stir in Grand Marnier, and remove from heat.

Put mango, papaya, and ⅔ cup syrup in a 10-inch skillet. Over low heat, gently toss fruit with syrup for about 1 minute. Add figs, and toss for 1 minute longer, until fruit is warm but not soft. Stir in 3 tablespoons butter; remove from heat.

Put blackberries in a second skillet, add remaining syrup, and stir over low heat until warm. Stir in 2 tablespoons butter.

Ladle mango mixture and some syrup onto plates. Remove blackberries with slotted spoon, and arrange decoratively over mango mixture. (Discard blackberry syrup.) Garnish with mint.

Illustration by Joo Chung. Glass plates, Barneys New York; serving spoon, James II Galleries.

THE SILVER PALATE

Summer Solstice Picnic for 24

Two Soups in One Bowl

Yellow-pepper-and-yellow-tomato soup:

2½ pounds (8 medium) yellow peppers, cored and seeded
6 pints ripe yellow cherry or pear tomatoes, halved
1 cup lemon juice
2 teaspoons ground ginger
1 teaspoon ground anise
¾ teaspoon ground black pepper
1 teaspoon sugar
1 cup whipping cream

Sorrel-tarragon soup:

6 ounces unsalted butter
3 large onions, peeled, halved, and thinly sliced
6 large garlic cloves, peeled and crushed
4 quarts firmly packed stemmed fresh sorrel leaves (or 3 pounds spinach with stems)
1½ quarts chicken broth
1½ medium potatoes, peeled and cubed
1½ cups loosely packed minced Italian parsley
1½ tablespoons lemon juice
¾ tablespoon dried tarragon
¾ teaspoon ground mace
2 teaspoons each salt and ground black pepper
⅛ teaspoon cayenne pepper

Garnishes:

1 cup crème fraîche or sour cream
2 bunches fresh chives
24 edible flowers (pansies, nasturtiums, or chive blossoms)

Make yellow-pepper soup: Slice peppers into ¼-inch strips, and put in an 8- to 10-quart soup kettle with tomatoes, lemon juice, ginger, anise, pepper, and sugar. Cover, and simmer for 1 hour, stirring occasionally.

In a food processor fitted with metal blade, purée mixture. Stir in cream, and strain soup, pressing firmly to remove seeds and pulp. Cover, and refrigerate until serving time.

Make sorrel soup: Melt butter in an 8- to 10-quart soup kettle. Add onions and garlic, and stir over low heat for 15 minutes. Add sorrel in batches, stirring until leaves soften and change color, about 8 minutes longer. Add remaining ingredients, heat to boiling, then cover, and simmer for 1 hour.

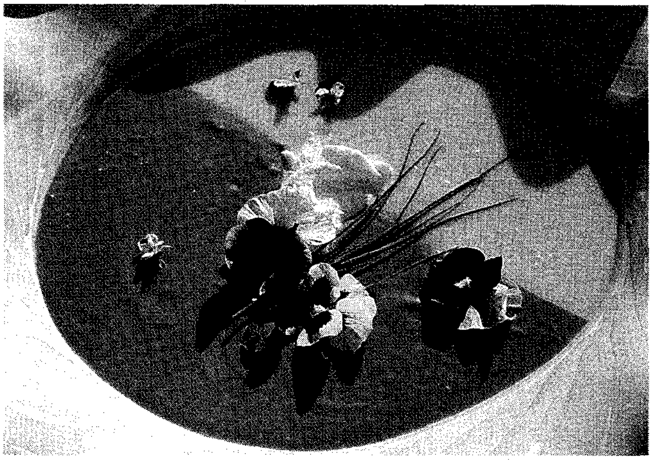
In a food processor fitted with metal blade, purée mixture. Transfer to a bowl, and let cool. Cover, and refrigerate until serving time.

Assemble soups: Pour ⅓ cup yellow-pepper soup and ½ cup sorrel soup into soup bowls from opposite sides at same time. Garnish each portion with 1 heaping teaspoon crème fraîche, 1 whole chive, and a flower. Serve immediately.

Black-Fettuccine-and-Seafood Salad

5 pounds medium mussels, scrubbed and rinsed
4 tablespoons cornmeal
3 dozen littleneck clams, scrubbed and rinsed
2 pounds squid, cleaned and cut in ¼-inch rounds
1⅓ cups lemon juice
¼ cup Dijon mustard
Salt and ground black pepper
2 cups mild olive oil
¼ cup minced shallots
¼ cup minced fresh dill
¾ cup minced fresh chives
2 pounds black (squid ink) fettuccine (available at Macy's)
6 sprigs fresh dill

Black fettuccine and seafood



Two soups in one bowl

Cover mussels with cold water, add cornmeal, and soak for 1 hour. Drain, and rinse in cold water. Transfer to an 8-quart stockpot, and add 2 cups cold water. Cover, heat to boiling, and cook over medium heat, shaking pot several times, until mussels open, 5 to 8 minutes. With slotted spoon, remove mussels, leaving liquid in pot, and set aside.

Put clams in pot. Cover, heat to boiling, then cook over medium heat until clams open, 5 to 6 minutes. With slotted spoon, remove clams, and set aside.

Strain cooking liquid into a saucepan, and add enough cold water to make 2 quarts. Add squid, and heat to boiling; reduce heat, and simmer uncovered for 40 minutes. Strain, and set squid aside. Reserve liquid for chowder or risotto.

Remove mussels and clams from shells, and mix with squid in a large bowl; set aside.

Make vinaigrette: Put lemon juice in a medium bowl, and whisk in mustard, 1 to 1⅛ teaspoons salt, and ½ teaspoon pepper. Slowly whisk in oil. Stir in shallots, dill, and ½ cup chives (reserve remainder for garnish). Mix 1 cup vinaigrette with seafood; adjust seasoning.

Cook fettuccine in 6 to 8 quarts boiling water with 1 tablespoon salt until just tender (can cook in 2 batches). Drain, and while still warm, toss with 1 cup vinaigrette.

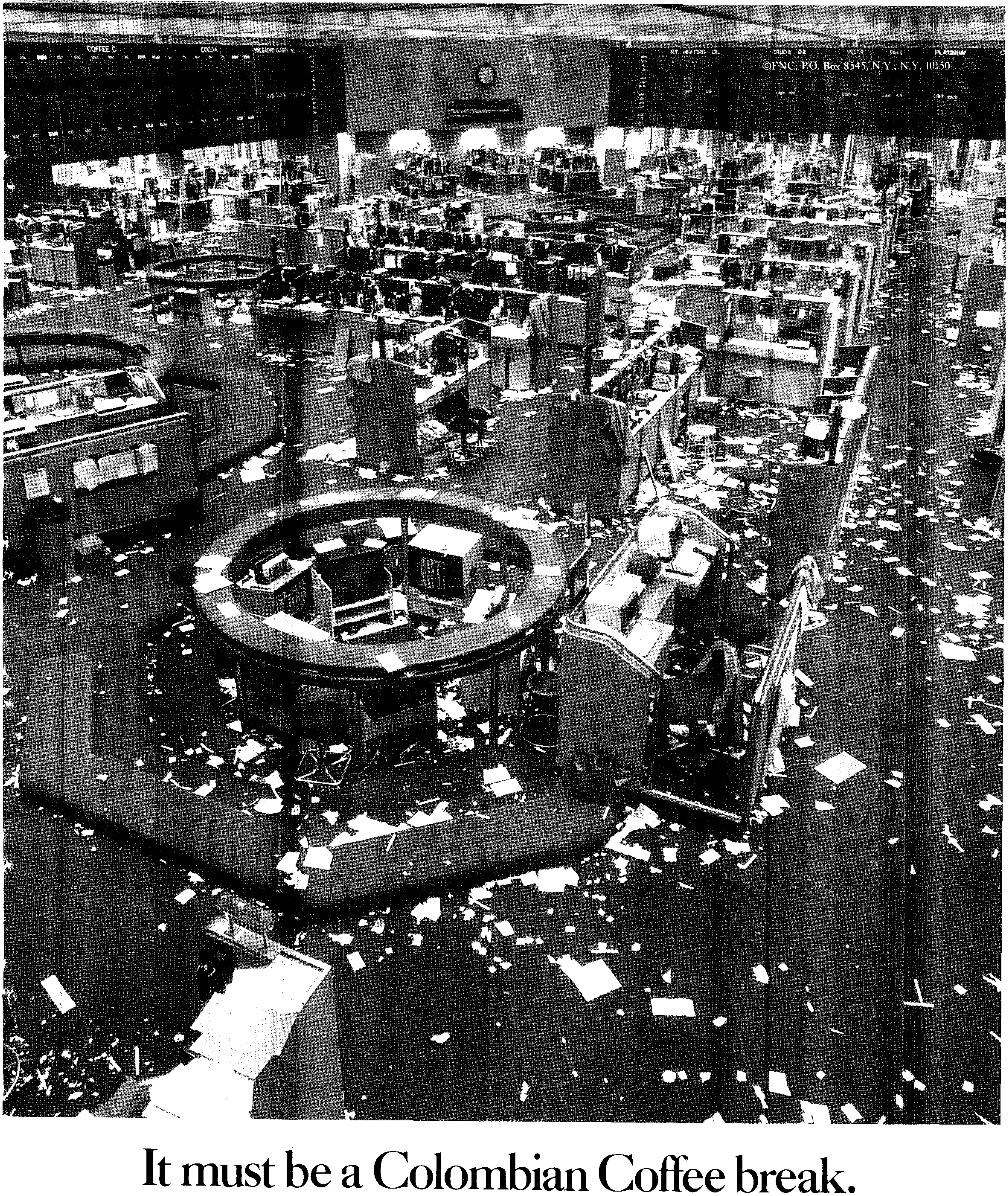
Transfer noodles to serving platter. Top with seafood, and drizzle with remaining vinaigrette. Garnish with dill sprigs and remaining chives. Serve tepid.

Raspberry Pie with Orange-Cinnamon Crust

1½ cups unbleached flour
Sugar
½ teaspoon cinnamon
Salt
1 teaspoon grated orange zest
5½ tablespoons chilled unsalted butter
3 tablespoons chilled vegetable shortening
¼ cup ice water
4 cups fresh raspberries, picked over
⅓ cup framboise (raspberry brandy)
4 tablespoons cornstarch
1 tablespoon lemon juice
1 egg yolk
1 teaspoon milk

Make dough: In a bowl or food processor fitted with metal blade, combine flour, 2 teaspoons sugar, the cinnamon, ½ teaspoon salt, and the orange zest.

Cut or process butter and shortening into dry ingredients until mixture resembles coarse meal. Add ice water by tablespoons, and stir or process until mixture can be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gathered into a ball. Wrap, and refrigerate for 2 hours.

Make filling: In a large bowl, gently toss raspberries with 1 cup sugar. In a small bowl, whisk framboise, cornstarch, lemon juice, and a pinch of salt until smooth, and gently stir mixture into raspberries.

Adjust oven racks to upper and lower positions. Heat oven to 425 degrees.

On a lightly floured work surface, roll out two thirds of dough into a 13-inch circle. Transfer to a 9-inch pie plate, and trim to leave a 1-inch overhang. Combine trimmings with remaining dough, and roll into a 13-by-7-inch rectangle; trim to 12 by 6 inches. Cut into 10 half-inch-wide lattice strips.

Gently spoon raspberry mixture into pie crust. Arrange 5 lattice strips over top of pie in each direction, and crimp edge.

In a cup, mix egg yolk and milk. Carefully brush over lattice strips and pie rim. Put pie plate on a baking sheet to catch drips, and bake on upper rack for 15 minutes. Reduce heat to 350 degrees. Transfer pie to lower rack, and bake for 35 to 40 minutes longer, until crust is golden and filling bubbles. Serve warm. Makes 1 pie.

Mascarpone Coeur à la Crème With Blueberry Sauce

12	**ounces mascarpone**
8	**ounces farmer's cheese**
3	**tablespoons soft mild goat cheese**
3	**tablespoons powdered sugar**
1	**cup whipping cream**
1	**quart fresh or thawed frozen blueberries**
½	**cup sugar**
2	**tablespoons red-wine vinegar**
¼	**teaspoon each cinnamon and nutmeg**
⅛	**teaspoon each mace and ground cloves**

Make coeur: In a food processor fitted with metal blade, combine mascarpone, farmer's cheese, and goat cheese, and process until smooth. Add powdered sugar, and with motor on, add cream through food chute. Process until smooth.

Line a 7- to 8-inch coeur à la crème mold with 2 layers of damp cheesecloth, leaving enough cloth overhanging to cover cheese completely. Add cheese to mold, cover with cheesecloth, and put mold in a shallow pan to catch liquid that will drain from bottom. Refrigerate until firmly set, 24 to 48 hours.

Make sauce: Put blueberries in a medium saucepan, and toss with remaining ingredients. Simmer slowly for 15 minutes, stirring frequently. Increase heat, and boil for 5 minutes. Reduce heat again, and cook, stirring frequently, until shiny and thickened, about 8 to 10 minutes longer. Let cool, then refrigerate.

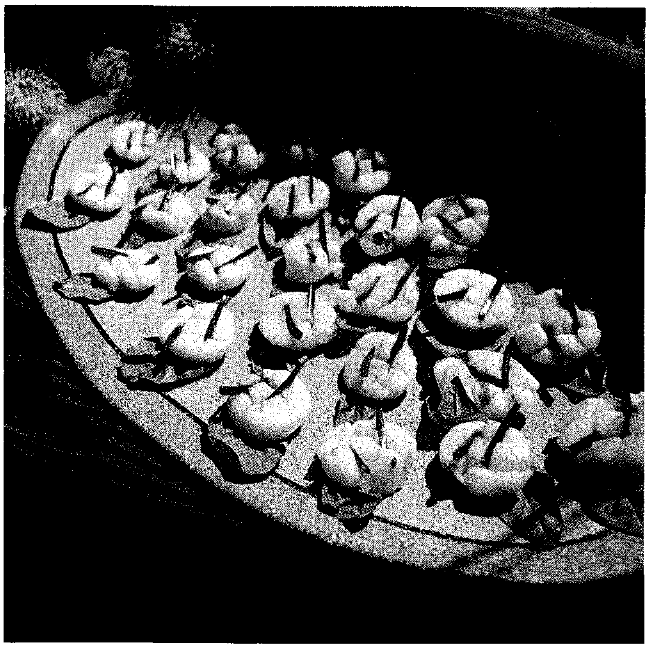
To serve: Unwrap and invert mold onto round serving platter. Remove mold, and carefully lift off cheesecloth. Pour sauce around cheese heart. Makes 1 heart (8 servings) and 2 cups sauce.

NEW YORK PARTIES

Dinner on the Deck for 8

Thai-Roasted Chicken

2	**chicken breasts, quartered**
6	**whole chicken legs, cut in 2 parts**
8	**tablespoons peeled minced fresh ginger**
12	**large garlic cloves, peeled**
8	**medium shallots (4 ounces), peeled and halved**
1	**medium parsnip, peeled and finely chopped**
4	**stalks lemongrass (available at Oriental markets)**
1	**cup fresh coconut milk (or canned cream of coconut)**
½	**cup dark brown sugar**
4	**tablespoons light soy sauce**
5	**tablespoons sesame oil**
1	**medium bunch fresh coriander, minced**



Curried scallops

Rinse chicken, and pat dry. Put chicken, skin side up, in a roasting pan. In a blender or food processor, purée ginger, garlic, shallots, parsnip, and lemongrass with coconut milk, brown sugar, soy sauce, and sesame oil. Pour purée over chicken. Cover pan, and refrigerate overnight.

Adjust oven rack to middle position. Heat oven to 375 degrees. Bake chicken in uncovered pan for 1½ hours, until topping mixture becomes slightly dry.

Transfer to foil-lined baking sheet, taking care not to disturb topping. Broil chicken, watching it carefully, until crisp and browned. Garnish with coriander, and serve at room temperature.

Curried Scallops

2	**pounds large sea scallops**
2½	**teaspoons curry powder**
1	**tablespoon hot chili oil**
3	**tablespoons olive oil**
3	**garlic cloves, peeled and coarsely chopped**
1	**tablespoon Nam Pla (fish sauce, available in Oriental groceries)**
½	**red bell pepper, seeded and cored**
2	**medium bunches fresh basil, stemmed**

Rinse scallops, and pat dry. Score one end of each with a shallow crosshatch at ⅛-inch intervals. Sprinkle with curry, toss well, and refrigerate.

Heat chili oil and olive oil in a large skillet. Add garlic, and sauté until nearly brown; remove garlic with a slotted spoon, and discard. Sauté scallops in two batches, beginning with scored ends down, until they are firm to the touch, 2 to 3 minutes on each end; set aside.

Stir fish sauce into skillet drippings. Return scallops to skillet, and toss to thoroughly coat with pan liquids. Transfer to a plate, drizzle with half of pan liquids, and refrigerate.

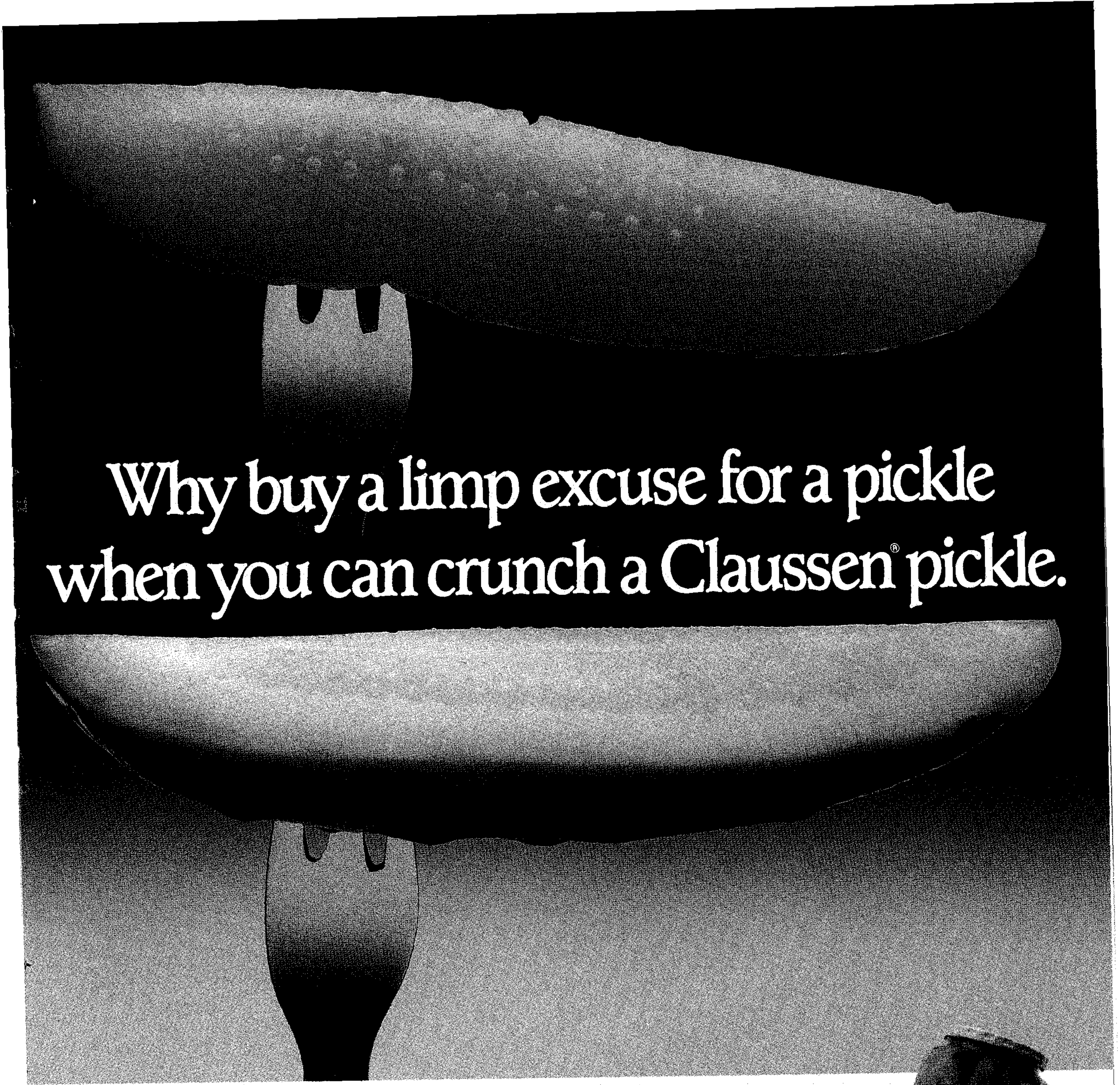
Cut bell pepper into thin, 1-inch-long strips. Sauté with liquid remaining in skillet for 1 minute; let cool.

Arrange basil leaves in a circular pattern on a platter. Put a scallop (scored end up) on each leaf, and top with a strip of pepper. Serve at room temperature with cucumber relish.

Cucumber Relish

2	**hothouse cucumbers**
3	**shallots, peeled and finely chopped**

Platter, Dot Zero.



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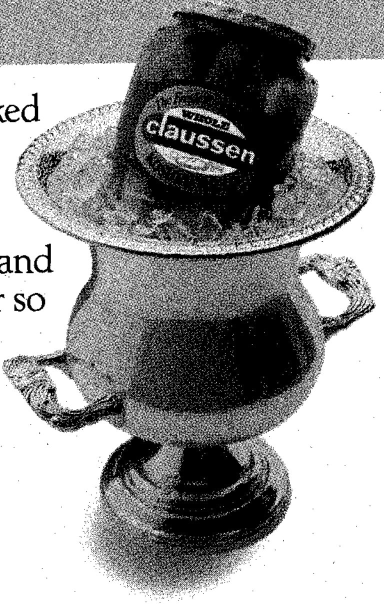
Are you settling for limp, wilted pickles–the ones that are cooked so they can sit on your grocer's warm shelves?

You don't have to. Claussen® pickles are fresh, never cooked. Claussen pickles are picked year round and are continuously chilled from the moment they're picked. That's why they're so fresh, crunchy and better tasting than pickles you'll find on the shelf. We even date every jar so you know just how fresh they are.

So next time look for cold, crunchy Claussen pickles in your grocer's refrigerator case. 'Cause any other pickle is just a limp excuse.



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Orange Juice
Pasteurized
NOT FROM CONCENTRATE
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Tropicana® Pure Premium® is the only major brand
of juice squeezed exclusively from Florida oranges
with nothing added, nothing taken away...
You Can't Pick A Better Juice.

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6 tablespoons sugar
½ cup rice (or white) vinegar
1 tablespoon chopped fresh coriander leaves
1 tablespoon chopped fresh mint leaves
Salt

Peel cucumbers, and slice into paper-thin rounds; transfer to a shallow bowl, and sprinkle with shallots.

In a small saucepan, combine sugar, ½ cup water, and the vinegar. Boil until liquid reduces by half. Pour hot liquid over cucumbers; set aside to cool. Mix in coriander, mint, and salt to taste.

BIERMAN & CARRINGTON

BUFFET FROM THE GRILL FOR 12

ANCHO-CHILI OIL

6 ancho chilies (available at Casa Moneo)
1½ cups mild olive oil
2 tablespoons sherry-wine vinegar
¾ teaspoon salt

Adjust oven rack to lowest position. Heat oven to 350 degrees. Put chilies in a roasting pan, and bake until puffed and slightly softened, 5 to 8 minutes.

When cool enough to handle, roughly crush 3 chilies, and transfer with remaining ones to a bowl. Stir in oil, vinegar, and salt.

Cover, and let stand overnight. Transfer to an airtight container until ready to use. Strain before using.

Ancho-chili oil

MEXICAN-SPICED MARINATED SHRIMP

2 pounds shelled, deveined medium shrimp
3 tablespoons chili powder
¼ teaspoon salt
¼ cup olive oil
¼ cup vegetable oil
⅛ teaspoon crumbled saffron threads
3 garlic cloves, peeled and sliced

Sprinkle shrimp with chili powder and salt. Cover, and refrigerate for 2 to 6 hours.

Heat olive and vegetable oil in a large skillet, add saffron, and cook over very low heat for 5 minutes. Add garlic, and cook until brown; remove garlic, and discard. Set oil aside to cool.

Soak 12 9-inch bamboo skewers in warm water for 30 minutes. Put 4 to 5 shrimp (depending on size) on each skewer.

Brush shrimp lightly with garlic oil, and grill or broil, turning once, until color changes and shrimp are just cooked through. Transfer skewers to heated platter, and serve.

BLACK BEANS WITH AVOCADO AND TOMATO IN VINAIGRETTE

1 pound black beans
1 large onion, chopped
2 celery stalks, chopped
3 bay leaves
1 teaspoon red-pepper flakes
1 teaspoon tarragon
1 teaspoon oregano
2 carrots, sliced
Salt
1 small red onion, peeled and finely chopped
1 medium tomato, peeled and cut into ¼-inch dice
3 tablespoons minced coriander leaves
Vinaigrette (recipe below)
2 tablespoons soy sauce
½ medium avocado, peeled, rinsed, and cut into ¼-inch dice
Ground black pepper
3 navel oranges, peeled completely and thinly sliced into rounds

Put beans in a large mixing bowl, cover with cold water, and let stand overnight.

Put onion, celery, bay leaves, red pepper, tarragon, oregano, and carrots in a cheesecloth bag, and tie securely. Drain beans, and transfer to an 8-quart Dutch oven. Add cheesecloth bag and 2½ quarts cold water.

Heat to boiling, then reduce heat, and simmer for 45 minutes. Stir in 1 teaspoon salt, and simmer until beans are tender, about 20 minutes longer. Discard cheesecloth bag, let beans cool in liquid, then refrigerate overnight.

In a bowl, gently toss red onion, tomato, and coriander with fingers. Mix vinaigrette with soy sauce. Drain beans, and discard liquid. Mix half of onion mixture and all of vinaigrette with beans. Mix in avocado; add salt and pepper to taste.

Make a border of orange slices on a platter, and mound beans in center. Sprinkle with remaining onion mixture, and serve.

VINAIGRETTE

1½ tablespoons red-wine vinegar
¼ teaspoon Dijon mustard
¼ teaspoon salt
¼ cup olive oil

Mix ingredients together until well blended.

CUSTOM CUISINE

GARLIC LOVERS' LUNCH FOR 6

VIN D'ORANGE

4 medium oranges
1 bottle rosé wine
½ cup cognac
½ cup sugar

Strip off orange rind with a vegetable peeler, and add to wine. Recork bottle, and set aside in a cool place for 15 days. Stir in cognac and sugar, and serve.

GRAND AIOLI

Aioli:
5 medium garlic cloves, peeled
2 egg yolks
Salt and ground white pepper
1 to 1½ tablespoons lemon juice
1 cup mild olive oil
Aioli accompaniments:
1 air-dried- or salt-cod fillet, poached (recipe below)
3 whole chicken legs, poached and cut apart
12 prawns (with heads on) or large shrimp, poached
6 small red potatoes, boiled
6 small white potatoes, boiled
½ pound haricots verts, boiled until crisp-tender
12 baby artichokes, trimmed and boiled until tender
12 baby eggplants, cut into fans, oiled, and grilled
1 red bell pepper, cored, seeded, and sliced into wide strips
1 yellow bell pepper, cored, seeded, and sliced into wide strips

- **1 bulb fresh fennel, sliced into ¼-inch rounds**
- **1 head cauliflower, cored and separated into florets**
- **Fresh fava beans, in pods**
- **6 hard-boiled eggs, peeled and quartered lengthwise**
- **12 baby carrots, peeled**
- **Chick-peas vinaigrette**

Make aioli: In food processor fitted with metal blade, mince garlic. Add egg yolks, ¾ teaspoon salt, ¼ teaspoon pepper, and 1 tablespoon lemon juice, and process for 30 seconds. Then, with motor on, drizzle olive oil very slowly into machine to make a thick mayonnaise (or make mayonnaise by hand). Adjust seasoning to taste with salt, pepper, and lemon juice. Transfer to an airtight container, and refrigerate.

Bring aioli components to room temperature 2 hours before serving. Arrange all ingredients on a large platter, and serve with aioli.

POACHED SALT COD

- **1 air-dried- or salt-cod fillet, 20 inches long (available at Casa Moneo)**

Cut cod into 2 equal pieces, put in a bowl, and cover with cold water. Refrigerate for 24 hours, changing water frequently.

Put 2 quarts water in a deep 10-inch skillet. Drain cod, and rinse with cold water. Add to skillet, and simmer for 10 minutes.

Gently remove cod to paper toweling. Let cool, then wrap and refrigerate.

TASTE ALLIANCE

SIMPLE CITY DINNER FOR 8

COLD ASPARAGUS SOUP WITH LOBSTER QUENELLES

- **4 tablespoons butter**
- **1 medium onion, peeled and thinly sliced**
- **3 pounds asparagus**
- **6 cups chicken broth**
- **1¼ cups whipping cream**
- **Salt and ground white pepper**
- **½ pound chilled shelled raw lobster or peeled raw shrimp**
- **1 egg white**
- **Tabasco sauce**
- **Curry powder**

Make soup: Melt butter in an 8-quart kettle. Add onion, and stir over low heat until soft, about 8 to 10 minutes.

Trim off thick woody ends of asparagus, and peel off bottom two thirds of fibrous skin. Cut off 16 asparagus tips, each 2 inches long; set aside.

Cut remaining asparagus into 1-inch chunks, and add to kettle with onion. Stir in broth, cover, and simmer until tender, about 30 minutes.

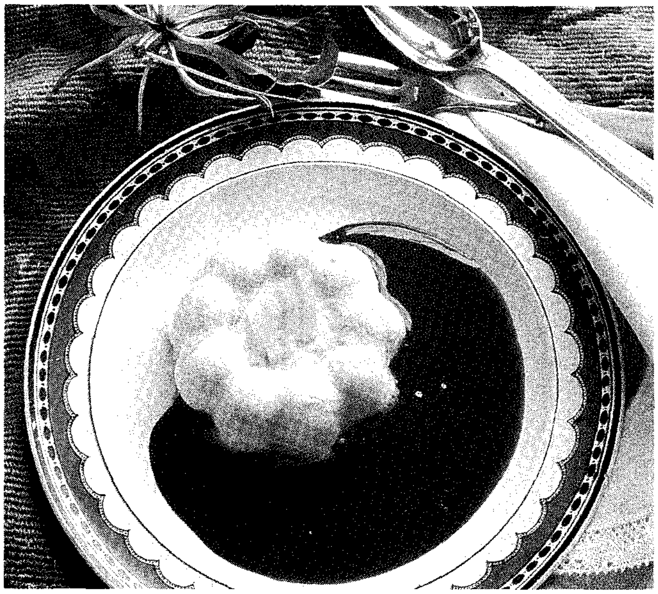
With slotted spoon, transfer batches of cooked asparagus to a blender or a food processor fitted with metal blade. Blend or process until smoothly puréed.

Strain broth, and return to kettle. Stir in asparagus purée. Heat liquid to boiling, stir in ¼ cup cream, then lower heat, and simmer for 3 to 4 minutes. Add salt and pepper to taste. Let cool, then refrigerate until thoroughly chilled.

Cook reserved asparagus tips in 1 quart boiling water with ¼ teaspoon salt until crisp-tender, about 3 to 4 minutes; drain, and cool in ice water; drain again, wrap, and refrigerate.

Make quenelles: Chill work bowl and metal blade of food processor in freezer for 5 minutes. Process lobster or shrimp with egg white, ¼ teaspoon salt, ⅛ teaspoon pepper, several dashes of Tabasco, and a small pinch of curry until smooth. With motor on, add 1 cup cream in a thin stream; process for 30 seconds.

Heat 2 quarts water with ½ teaspoon salt to simmering in a deep 10-inch skillet. Rinse 2 teaspoons with warm water. Dip one spoon into quenelle mixture, and shape with second spoon into a rounded oval dumpling.


Peach-ice-cream bombe with ginger-caramel sauce

Invert first spoon over simmering water, loosen quenelle, and poach, turning once, until firm to touch, about 3 minutes. Remove, and taste. Adjust seasoning of quenelle mixture as necessary. Repeat to make 32 quenelles.

With slotted spoon, transfer poached quenelles to an oiled sheet of aluminum foil. Cover loosely with plastic wrap, let cool, then refrigerate until chilled.

Ladle soup into rimmed bowls, and garnish with quenelles and asparagus tips.

PARSLEY-AND-BLACK-PEPPER PESTO

- **1 medium garlic clove, peeled**
- **½ cup pine nuts**
- **½ cup stemmed curly parsley leaves**
- **½ cup Italian-parsley sprigs**
- **¾ cup mild extra-virgin olive oil**
- **1½ teaspoons coarsely ground black pepper**
- **¼ teaspoon salt**

In a food processor fitted with metal blade, mince garlic. Add pine nuts and parsley, and process to a rough purée.

With motor on, slowly drizzle ½ cup olive oil into machine until mixture makes a thick paste. Add pepper, and process until thoroughly mixed. Add salt, and adjust seasoning to taste.

Transfer pesto to an airtight container, and top with remaining olive oil. Cover, and refrigerate until 2 hours before serving time. Serve at room temperature.

GINGER-CARAMEL SAUCE

- **2 tablespoons ground ginger**
- **1 cup whipping cream**
- **1 cup sugar**

Mix ginger with 2 tablespoons cold water to make a smooth paste. Stir ginger paste into cream; set aside.

Combine sugar and 5 tablespoons cold water in a medium non-aluminum saucepan. Heat mixture to boiling, then cover, reduce heat, and simmer for 5 minutes. Uncover, and swirl pan (do not stir) until sugar turns nut-brown (about 320 degrees on a candy thermometer). Wash sugar crystals from side of pan as necessary with natural-bristle pastry brush dipped in cold water.

Remove pan from heat, and immediately whisk in ginger cream. Return pan to low heat, and stir with metal whisk until caramel thickens slightly, about 2 to 3 minutes. Transfer to a heatproof bowl, and let cool; refrigerate in a covered container until serving time.

Plate, Bardith.

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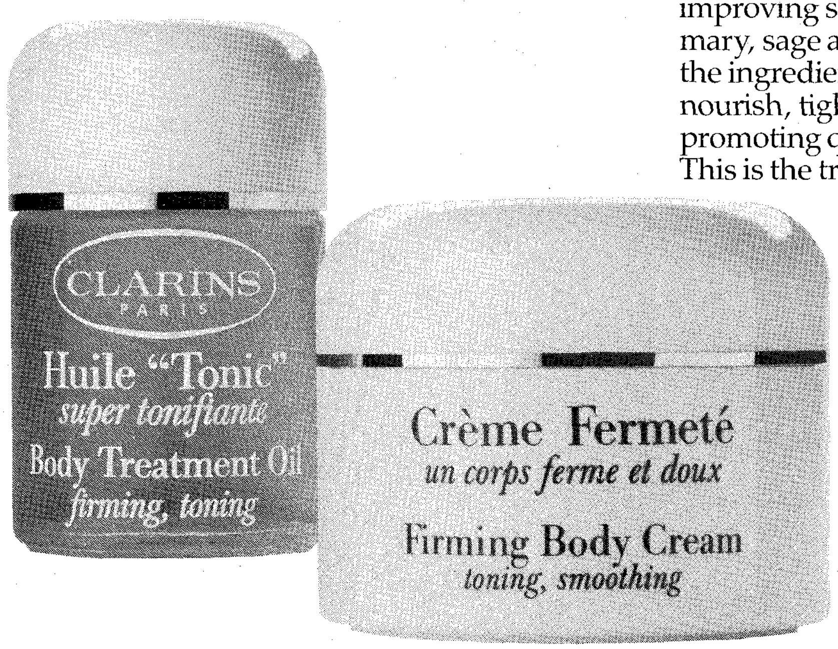

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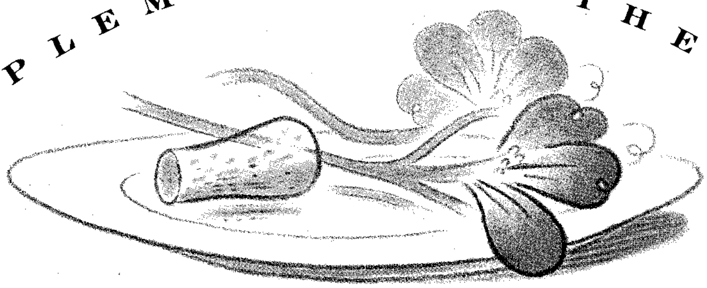


WINE

BY ALEXIS BESPALOFF

"People often discuss the marriage of wine and food," a leading chef once said to me, "but if it's a wine person talking, you can be sure that the relationship will be at the expense of the cuisine." Nowadays, however, with the focus on innovative cooking and unusual food combinations, it's the toque that dictates to the *tire-bouchon:* Professional and amateur chefs, testing the range of their culinary imagination, do not hesitate to incorporate citrus fruits, curry and chutney sauces, flavored vinegars, sharp mustards, Oriental spices, and pungent herbs—ingredients that are not traditionally associated with fine wines. So today's bottlings have to accommodate themselves as best they can to this uncomfortable liaison.

Then, too, warm weather makes its own demands—the whites should be refreshing rather than rich, lush, and heady; the reds should be easy to drink, not tannic and powerful.

Sparkling wines may not resolve all the problems caused by unusual dishes, but they are certainly the most dependable and festive of aperitifs. What's more, the refreshing sparkle of these wines enables them to stand up to a variety of appetizers and flavorful first courses. As it happens, one of the most interesting developments of the past ten years has been the emergence of excellent California sparklers.

All the top labels from California are produced by the traditional *méthode champenoise,* a procedure that causes a wine to undergo a second fermentation (to create the bubbles) in the bottle in which it is eventually marketed. Practiced in California for quite a while, this technique usually used base wines made from Chenin Blanc, Sylvaner, and French Colombard, producing clean but neutral bottlings without character or elegance. Jack Davies, of Schramsberg, is generally considered the first to focus on *méthode champenoise* wines made with the classic grapes of the Champagne region—Chardonnay and Pinot Noir. That was more than twenty years ago. The next milestone was the appearance in 1976 of the first wines from the French-owned Domaine Chandon; since then, other sparklers produced in association with the French have followed—Piper-Sonoma in 1982 and the Cuvée Napa of Mumm in 1986. During this time, a number of new and established California wineries also began making fine *méthode champenoise* wines from Chardonnay and Pinot Noir.

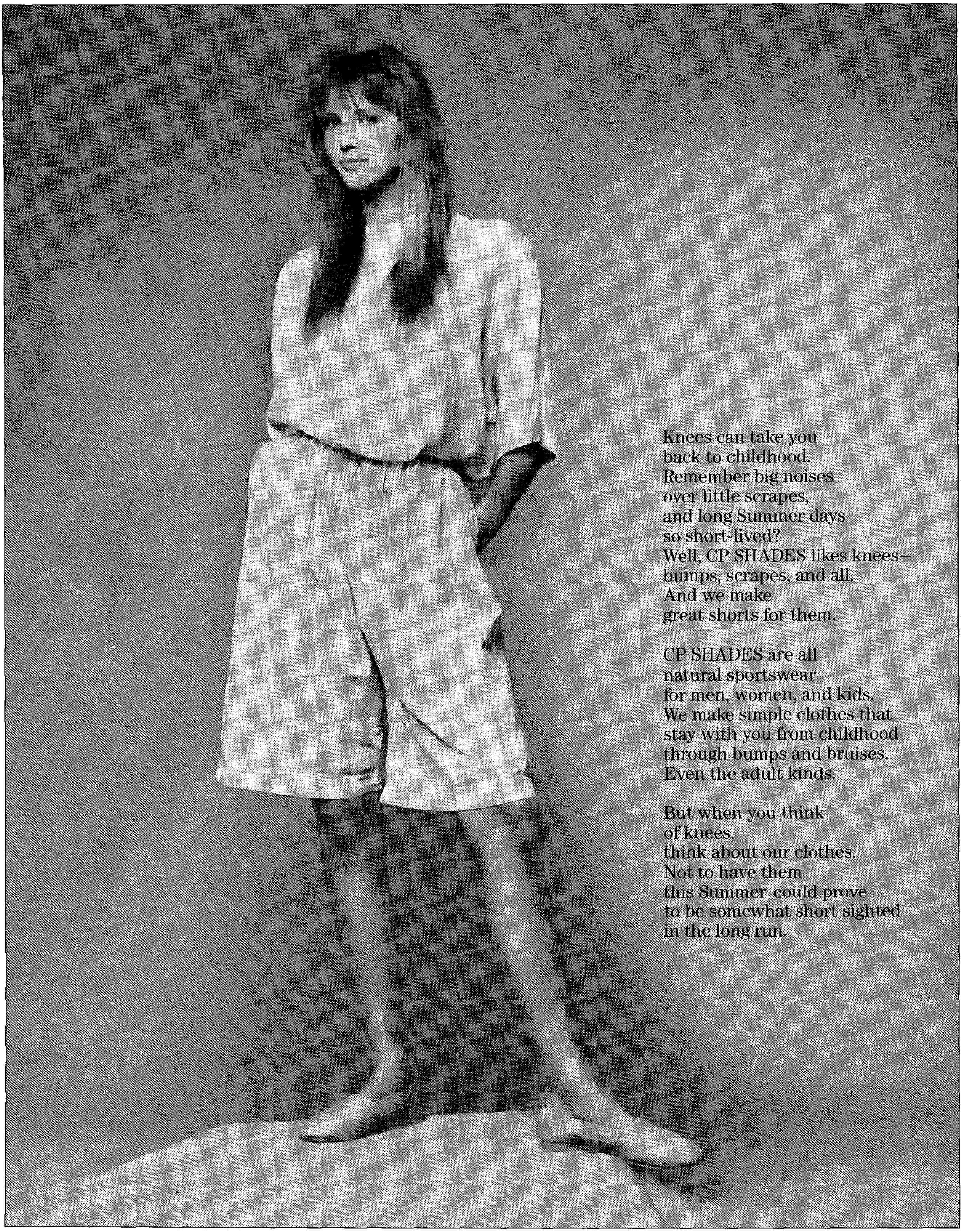
Simple, moderately priced sparkling wines still make up the bulk of California shipments, but the choice of fine sparklers continues to increase. And prices seem more attractive than they were a year ago, when many California bottlings were more expensive than several of the best-known champagnes from France. Remember, too, that most of these wines can be found at discounts of 20 to 30 percent.

Domaine Chandon, widely available and always dependable, offers a Napa Valley Brut and a Blanc de Noirs ($14.75 each), and Piper-Sonoma has released its well-made 1983 Brut and elegant 1983 Blanc de Noirs ($14.99 each; note that the Domaine Chandon and Piper-Sonoma wines are often advertised for less than $10). The Cuvée Napa of Mumm

JABOULET
1985
FREDERICK WILDMAN
Parallèle 45
CÔTES du RHÔNE
PAUL JABOULET AÎNÉ
MUMM
CUVÉE NAPA
BRUT
DROUHIN
1985
Joseph Drouhin
CHABLIS

RED, WHITE, AND BUBBLY: *A trio of summertime pleasures.*

Photograph by Michael Skott. Illustration by Brian Cronin.



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back to childhood.
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over little scrapes,
and long Summer days
so short-lived?
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great shorts for them.

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natural sportswear
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through bumps and bruises.
Even the adult kinds.

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of knees,
think about our clothes.
Not to have them
this Summer could prove
to be somewhat short sighted
in the long run.

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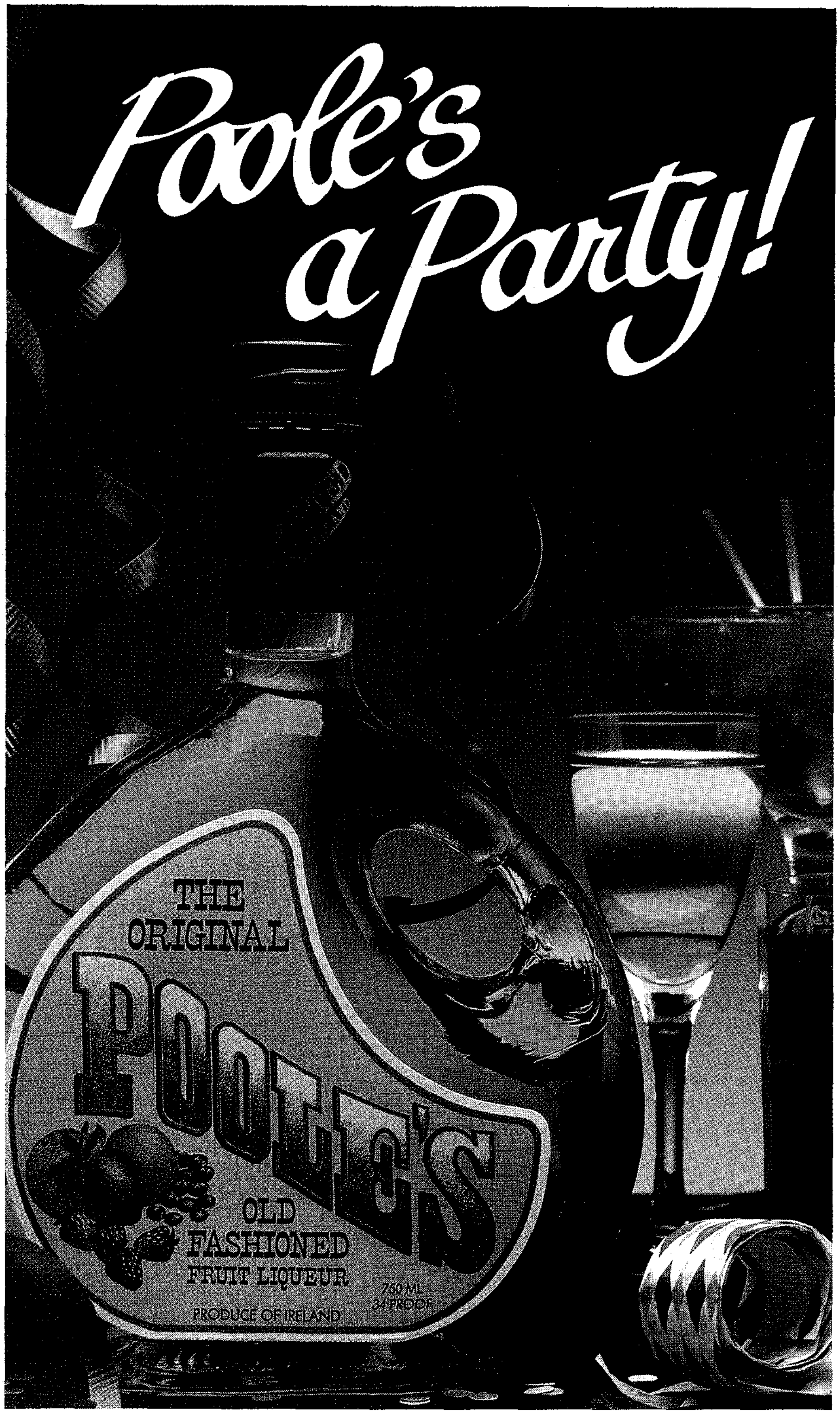

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($13.99) has a richer style; the 1983 Brut of Iron Horse ($19.50) is marked by fruit and charm; and the 1982 Brut of Chateau St. Jean ($13.50) is made in a lighter, crisper style. Gloria Ferrer ($12.99), from a winery established in Sonoma by the Freixenet firm of Spain, is a particular success. And Schramsberg continues to produce excellent wines, which include the 1982 Blanc de Noirs ($23.99) and the 1980 Reserve ($30.99).

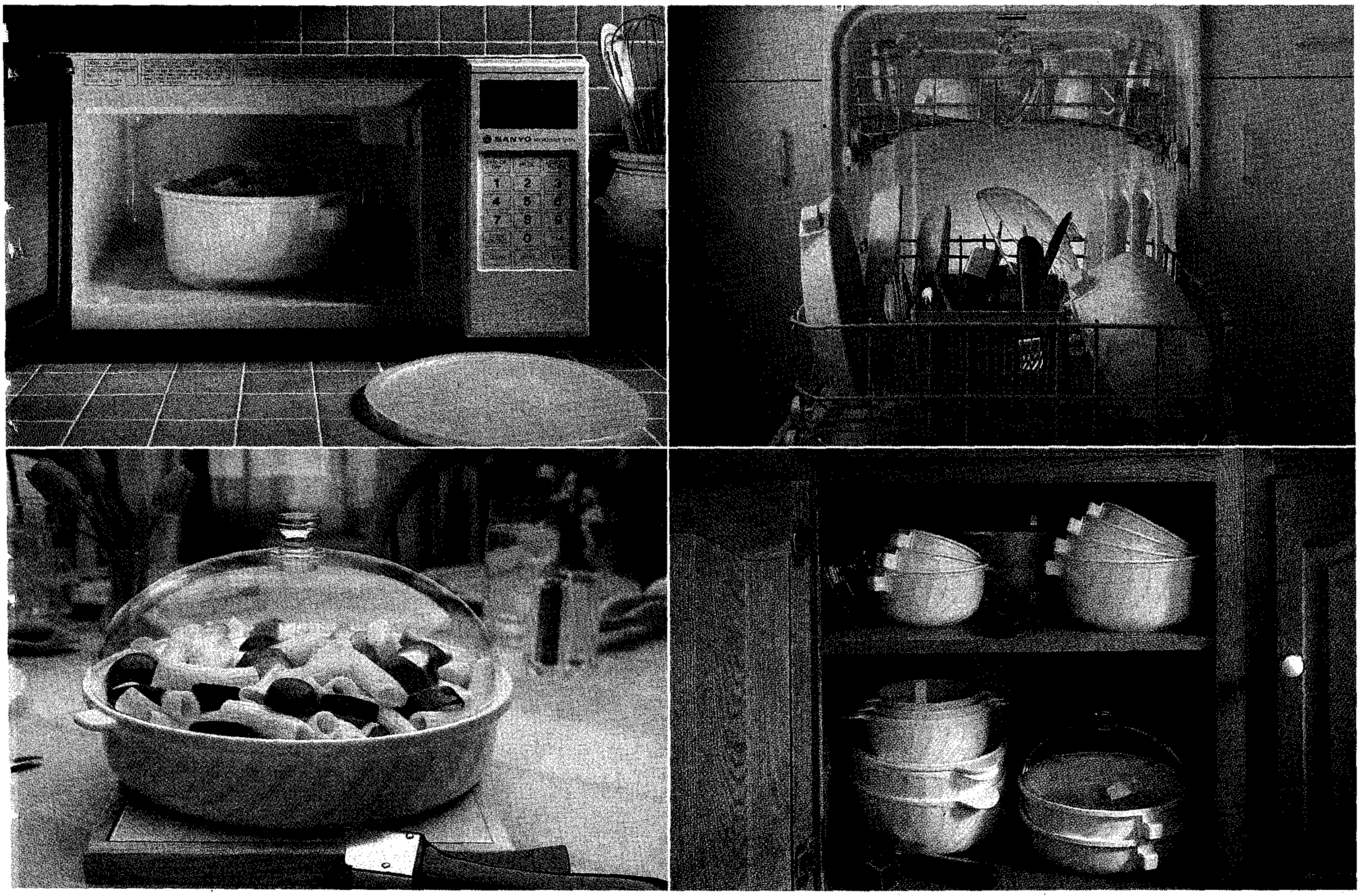
As for still white wines, the extensive choice among California Chardonnays and Sauvignon Blancs was discussed recently in this column ["California Beauties," April 13]. Another possibility is Sancerre, produced along the Loire from the Sauvignon Blanc grape. Because of its intense herbaceousness and pronounced acidity, it's a difficult wine to place in a wine-oriented meal; but if the challenge is to find a white that can hold its own against highly seasoned dishes, Sancerre is a very good bet. It is, after all, a top choice in the bistros of Paris, where the emphasis is on heartiness, not refinement. The 1985 vintage is the one to look for (until the 1986s come along): The most typical Sancerre—and the best value—is Clos la Perrière ($7.99); other good examples are Michel Redde ($8.98), Domaine La Moussière ($10.99), and Comte Lafond ($12.99).

If Chablis is one of the most famous of all wine names, it's surely for the wrong reason—the name is used in California, New York, and elsewhere to label inexpensive and nondescript white wines that have nothing to do with the original, produced 110 miles southeast of Paris. Although Chablis, made from the Chardonnay grape, is considered a Burgundy, it is useful to remember that these vineyards are actually closer to those of Champagne than to Mâcon and Pouilly-Fuissé; it is not surprising, then, that the wines have a crisp acidity that sets them apart from other white Burgundies. And because the wines owe so much of their taste to a cool, northern climate rather than to technology or oak-aging, their austere, somewhat steely style is difficult to emulate in California or anywhere else. But unlike Chardonnays that are simply fresh and lively (such as those from Northern Italy), Chablis also have body and structure.

The Chablis of lesser years, such as 1984, taste green, hard, and disagreeable, but those who want to drink the excellent 1985s must pay the price: The cost of Chablis has more than doubled in three years. Prices now range from $11 to $15 for basic Chablis; $18 to $25 for Chablis Premier Cru; and $28 to $40 for Chablis Grand Cru. The steep price of the last is primarily a reflection of its scarcity—there are only 250 acres of *grand cru* vineyards out of a total of 6,500.

Clearly, the best values of the 1985 vin-

THE BEST COOKWARE WORKS JUST AS WELL WHEN YOU'RE NOT COOKING.



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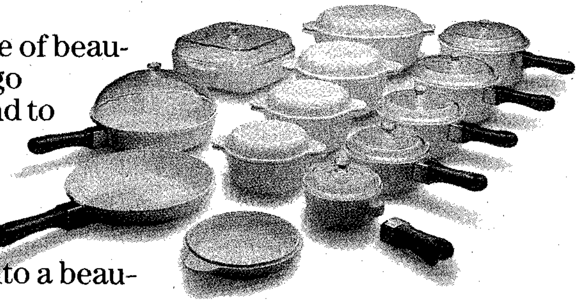

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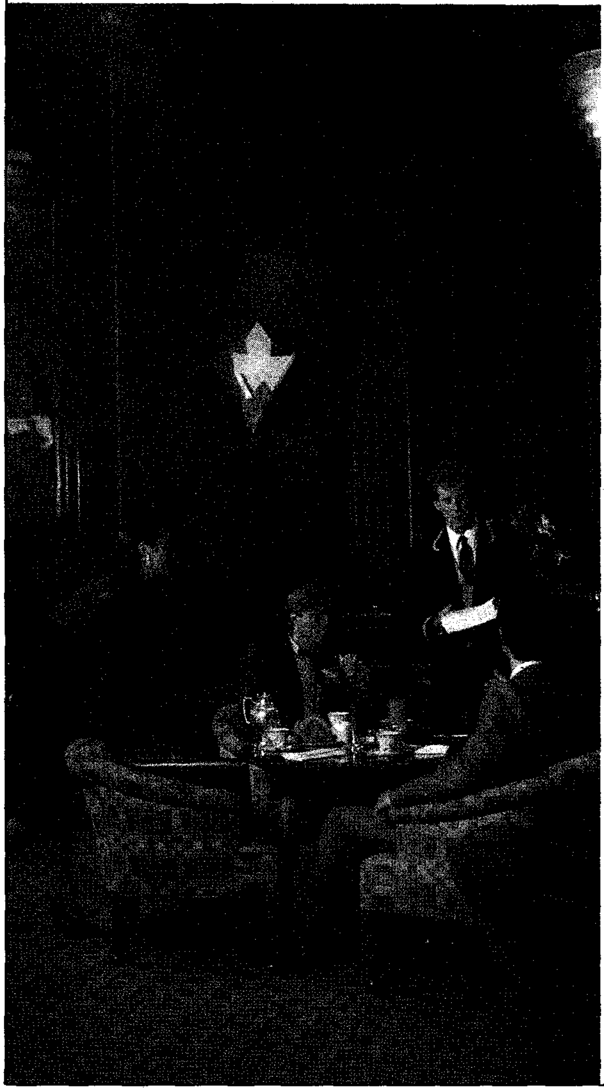
In A City Famous For Hotels, Why Does Only One Have A Five Star-Five Diamond Rating?



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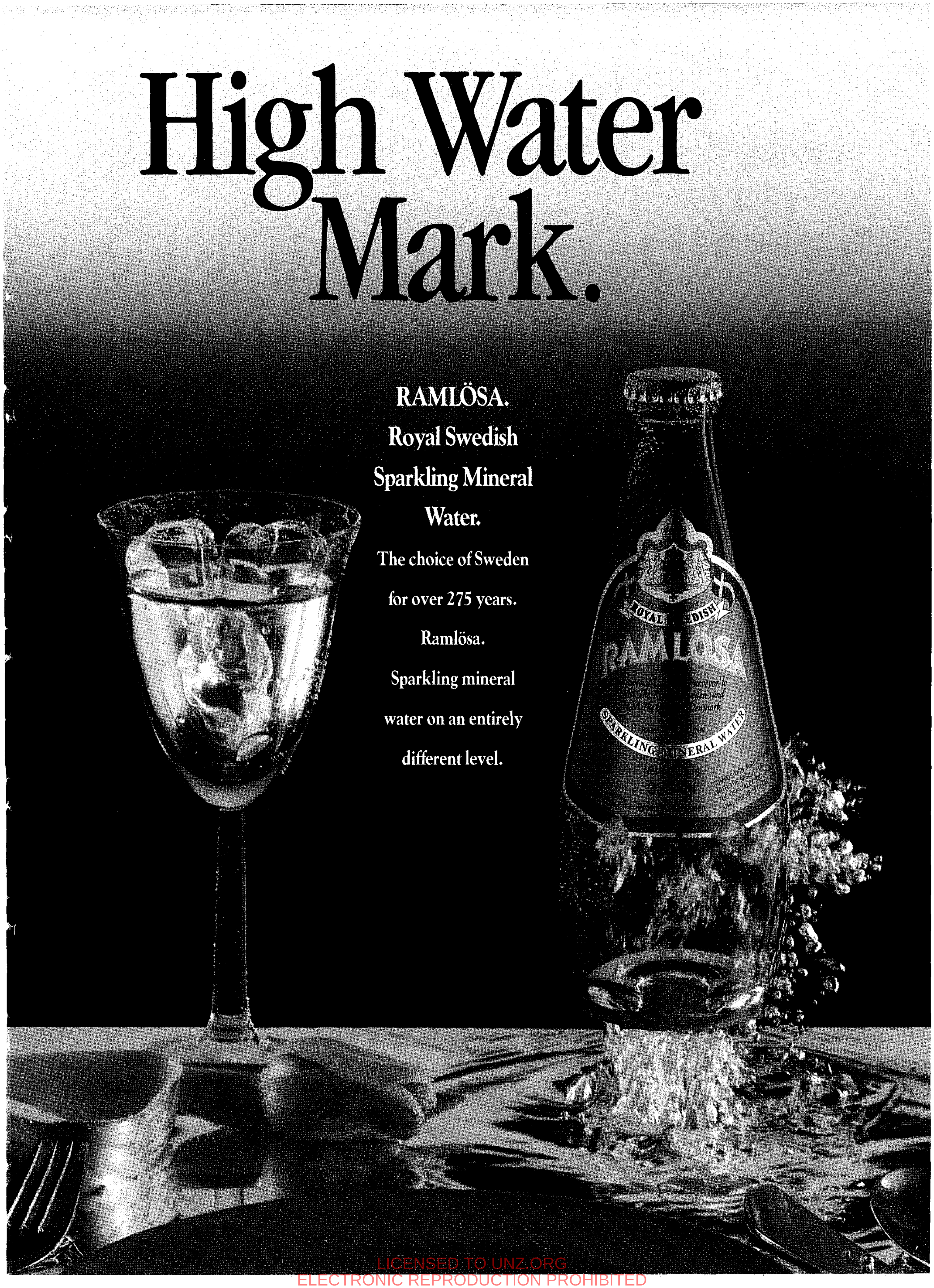
tage are in basic Chablis, such as those of Robert Vocoret ($11.29) and Pic ($14.99), both typically lean wines, and the richer bottling of Joseph Drouhin ($13.75). Premiers Crus from the following producers are also worth trying, if you can find them discounted to $15 or so from full-markup prices: Moreau, Drouhin, Guy Robin, Domaine Laroche, and Château de Maligny.

If Sancerre is the utility infielder of white wines, Beaujolais qualifies for that position among reds. Reliable and charming if consumed young, refreshing and easy to drink if served cool, and still not expensive, the 1986 Beaujolais-Villages costs $5 to $6, and such *crus* as Brouilly, Morgon, and Chiroubles are readily available for $2 more. The nouveau wines released on the third Thursday of November now account for more than half the crop of Beaujolais and Beaujolais-Villages, but the later bottlings and the *crus,* just starting to arrive here, are invariably better wines with more flavor and structure.

Part of the appeal of Beaujolais, especially in the summer, is that it can (and should) be served cool. Wines marked by puckerish tannins, such as those made from Cabernet Sauvignon, become disagreeably bitter if cooled. There are a number of wines, however, that benefit from an hour in the refrigerator, notably lighter examples of Pinot Noir. Specific bottlings of Burgundy are produced in such limited quantities that it is difficult to suggest specific labels with wide distribution. But some of the appellations to look for include Santenay, Pernand-Vergelesses, Savigny-les-Beaune, Monthélie, and Côtes de Beaune-Villages, all from the Côte de Beaune; and, from vineyards farther south, Mercurey and Givry. A number of these wines are available in the 1982, 1983, and 1985 vintages for $10 or so, others for under $15. For summer drinking, they make a welcome change from the tannic austerity of red Bordeaux, California Cabernets, and many Italian reds.

The southern part of France's Rhône region produces a great deal of decent but unexciting red wine, much of it sold as Côtes-du-Rhône. But the adjoining area of Côtes du Ventoux, east of Avignon, is becoming increasingly known for its agreeable and moderately priced reds. The best-known example is La Vieille Ferme, whose 1985 ($4.99) is especially attractive; the 1985 from Délas ($4.99) is also good. From the Côtes-du-Rhône itself, the 1985 Parallèle "45" of Paul Jaboulet Aîné ($5.49) has an intriguing, peppery taste and an individuality unusual in a wine at this price. All three of these reds have enough character to stand up to a variety of foods, yet they are light enough to be cooled down and enjoyed in warm weather. ▬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BEHIND THE SOAPY SCENES OF 'ONE LIFE TO LIVE'

ENDLESS LOVES

BY ELLEN HOPKINS

DAY ONE. IN THE MYTHICAL town of Llanview, Pennsylvania, Viki and her estranged husband, Clint, are having a little chat in their library. Viki has just told Clint that she's going to New York for therapy to get her memory back. (She developed amnesia shortly after their baby was kidnapped.)

But *actually*, Viki is going to New York to be tested for a brain tumor. Tom, the long-lost identical twin of Viki's first husband, just stopped by to give Viki word from her family doctor that the tests are necessary. *And* Viki's not going to New York alone. She's going with Tom, who secretly longs to be her lover.

Taping has begun on the 4,775th episode of *One Life to Live*.

"So I lied," shrugs actress Erika Slezak (Viki) after the scene is done.

"Meet my wife," says actor Clint Ritchie (Clint). "She's bonkers."

Six sets down, in the same ABC studio, the cameras focus on a penthouse apartment, where Cassie is telling her mother, Dorian, that Diane, the sweet young thing Dorian met in prison, may not be all that she seems. (Diane was the innocent pawn of a drug dealer. At least, that's what *she* says. And Dorian was behind bars because she murdered Mitch. That, however, turned out to be *entirely* justifiable because Mitch was trying to rape Cassie. But that's another story.)

Actress Robin Strasser (Dorian) makes her exit, looks at a script, and sighs blissfully. " 'Life is cheap, death is expensive.' That's my new favorite line," she says.

The cameras now shift a few yards away to the Bella Vista Ranch (the room has Moorish arches, so you know you're in Argentina). Tina is hiding out at the ranch with Max because her husband, Cord, can't forgive her for blackmailing his grandfather. But she's beginning to feel guilty because Max is falling in love with her. In all the excitement of going south of the border, Tina somehow forgot to mention that she's carrying her husband's child.

"Oh no," Tina moans once Max leaves the room. "I'm going to *have* to tell him I'm pregnant."

The crew breaks into catcalls and cheers. Announcements of pregnancies have that effect around here.

SOAP OPERA IS A BUSINESS LIKE no other. It's big business, for one thing: Daytime soaps are responsible for about 50 percent of ABC's network profits. *One Life to Live*, which has been on the air for almost nineteen years, has nearly 8 million faithful viewers—most of them women under 50. It's one of ABC's most popular daytime dramas, and the best-rated soap coming out of New York.

Among soap aficionados, *OLTL* is considered one of the more "mature" daytime dramas. This doesn't mean lots of sex (*OLTL* is fairly mild in the skin department). Not as steamy as *General Hospital* or as camp as *All My Children*, *OLTL* is considered "adult" because its characters are believable—well, *relatively* believable. *OLTL* is known for the quality of its writing, which can actually be quite funny, a rarity in soap.

Producer Paul Rauch, who was brought in two and a half years ago because of sluggish ratings, is the creator of the one-hour soap (until 1975, they were 30 minutes long). During his *OLTL* tenure, the show has added such modern trappings as location shoots (most recently in Argentina) and snappy lead-in music that sounds vaguely *Miami Vice*-ish—none of which ultimately disguises the fact that this is first and foremost a soap.

In the West Side armory on West 66th Street, where the entire show is produced, actors go through horrendous emotional ordeals—divorces, faked suicides, split personalities—all while memorizing up to 30 pages of new dialogue each day. If the show is running

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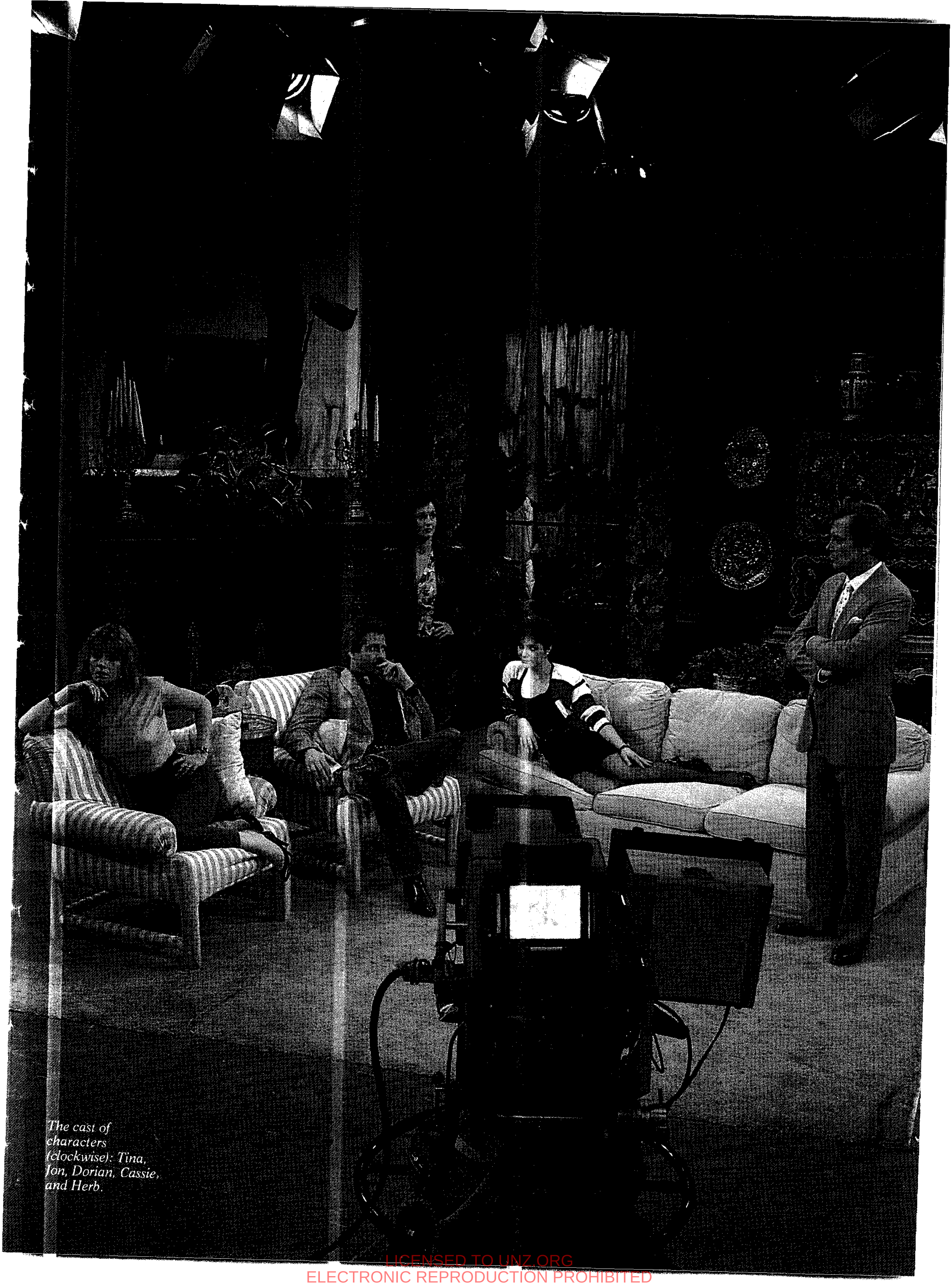
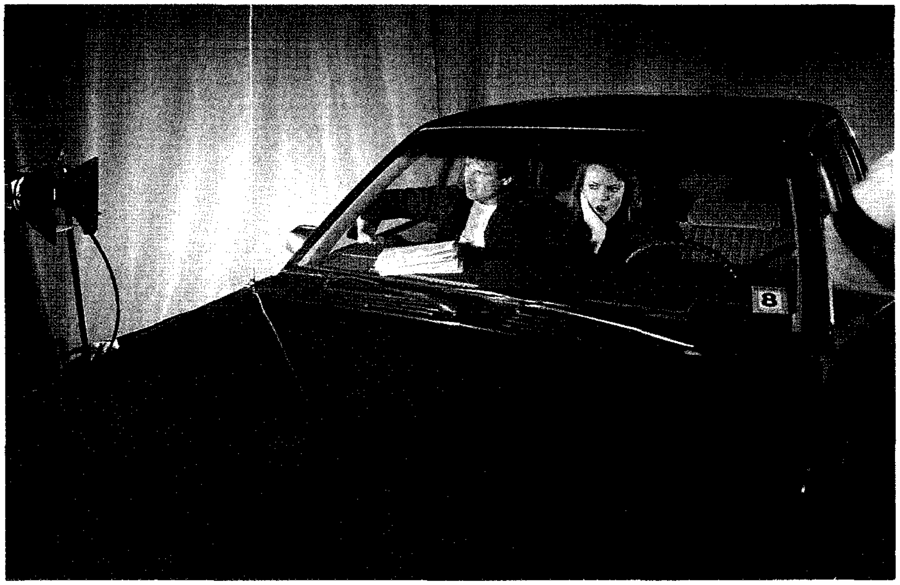


The cast of characters (clockwise): Tina, Jon, Dorian, Cassie, and Herb.

A DAY AT THE SOAP OPERA: *When an actor announces that he's looking for truth in a confrontation scene, the director laughs. "You're already six minutes over," says a production assistant.*



DESPERATELY SEEKING TINA: *Max and Kate on the lookout.*

short, it's not unusual for a completely new scene to be written minutes before it's taped.

This doesn't leave much time for working out elaborate character development. When an actor announces that he's looking for the truth in a confrontation scene, director David Pressman laughs.

"That'll take a long time," he says.

"And you're already six minutes over," says an officious production assistant, stopwatch in hand.

TIME IS ALWAYS THE CRITICAL issue. There's airtime, Llanview time, flashback time, background time, and future-story-line time. There is not, however, all that much time for making art.

On the day Diane arranges to have a hit man murder Matron Spitz (the one woman with the clue to her past), director Larry Auerbach decides Diane is taking too long to make up her mind.

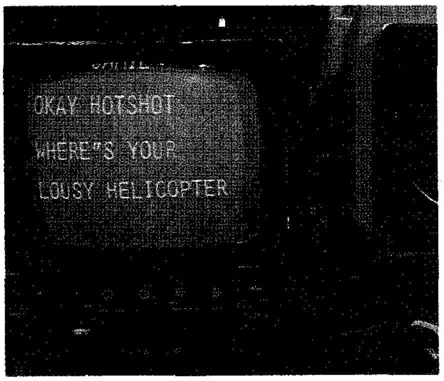
"This girl's a killer," he says. "She doesn't need time to think." Auerbach doesn't mention that the show also just happens to be running three minutes over.

When actress Mary Ward (Diane), a slight 25-year-old with the face of a Botticelli angel, protests that it isn't logical for her character to think *immediately* that a contract murder is the solution to all her woes, Auerbach says briskly, "Sure it is. Sweetheart, she's a *very angry* person."

While the average movie shoots about 3 pages of script a day, *OLTL* tapes about 100. A salt-mine atmosphere is the inevitable result. Producing an hour-long show five days a week requires a 24-hour operation.

The day begins at 7 A.M. for the actors and director, and it doesn't stop until seven, eight, or nine that night. Then that day's sets are broken down (there are about 75 stored in a Queens warehouse) and the next day's brought in. When the sets are in place, the lighting designer arrives and works with his crew for the rest of the night. As they're leaving, the actors and director arrive to tape that day's show.

OLTL uses five permanent directors; they alternate days and are primarily technicians. There just isn't time for them to be much of anything else. Their days are filled with blocking, setting camera angles, and making sure the shows end up the proper length. As a result, actors get little directing assistance—often just a handful of notes between dress rehearsal and taping. And notes for twenty people can last less than half an hour.



SPEAK EASY: *The TelePrompTer makes sure.*

During today's rehearsal, Paul Rauch decides that actor Lee Patterson (Tom, Viki's would-be lover) looked like Uriah Heep when he told Viki she might have a brain tumor. Director Larry Auerbach disagrees: He thinks Patterson looked like a lox.

In notes, Auerbach sweetens the criticism.

"You've got to be less somber, more terrified, when you tell Viki the bad news," he says.

Patterson, who could easily be a Ted Baxter understudy, shakes his head and says somberly, "I don't know, I don't know. Terror, it's just not me."

"Sure it is," Auerbach says cheerfully. "Look, she isn't dead yet—you've got a few more weeks. Don't anticipate."

Erika Slezak (Viki) then asks if she can sit down in shock when she hears she may have a brain tumor. Slezak, a fortyish, patrician-looking blonde, has been with *OLTL* for sixteen years.

"I'd like to make more of this," she says. "After all, how often in life do you get told you have a brain tumor?"

"On *this* show?" Auerbach asks.

SEVEN YEARS AGO, VIKI'S TV HUSBAND, Joe, died of a brain tumor—the soap affliction of choice. Last August, Joe came back—or rather, Joe's long-lost identical-twin brother, Tom, did. It's hard to imagine Lee Patterson playing anything other than the decent, somewhat ineffectual Tom. While most soap war-horses become quite cynical about their careers, Patterson still takes his seriously.

So seriously that when he returned to *OLTL* after a seven-year hiatus (which he spent acting in London), he actually worried about being accepted as Joe's long-lost brother. Patterson agonized over what the differences between the brothers should be.

And just what is different?

"Nothing," he whispers with a conspiratorial grin. "Nothing at all."

Years of being in soaps has blurred the boundaries between acting and real life for Patterson. While this phenomenon certainly isn't uncommon in the acting profession, it is rendered a good deal

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weirder when the characters live at such a high emotional pitch.

Patterson, for instance, still likes to talk about the brain tumor Joe endured seven years ago.

"Dying was an emotional experience for me," he says, and he isn't kidding. "Confronting your own demise—it was even worse than losing my child [Patterson's TV child was killed off on *OLTL* in 1975]. In fact, when I got *that* script, I said, 'Now, wait. Maybe we better think this over. There are people out there who've *really* lost babies.' But everyone said, 'If you start up that road, why, there'd be nothing left on soap.' Well, when they put it to me that way, I had to agree."

DOG DAY AFTERNOONS: *Actress Andrea Evans and her bichons frises.*

By contrast, Patterson is breathtakingly matter-of-fact when he describes *why* he died. And why he returned from the dead.

Contracts, Patterson explains. It all comes down to contracts.

SOAP CONTRACTS CAN BE JUST AS unintentionally camp as the rest of the business. Some veterans will demand that details of character development be written into the contract before they'll negotiate. One soap actress had a "grandmother" clause: She was afraid that if she was ever given grandchildren, she could no longer be a villain. Most actors, however, don't have such negotiating power. An actor on *As the World Turns* was violently opposed to raping his TV wife but ended up doing it anyway. He probably couldn't afford not to.

Actors tend to be compensated well for their pains: A contract player's salary can run as high as $200,000 a year; the average is $75,000. And it's reasonably secure work. Even if a contract goes out the window (most can be renegotiated every thirteen weeks), an actor who can be easily typecast (villains and tramps are always in demand) can probably find a home on another soap.

Many actors on *OLTL* have appeared on other soaps, but ask a soap hopper about his career and odds are you'll hear nothing of past soap lives. "I'm really more at home on Broadway" is a frequent refrain, even from those who've done quite well in soap.

Actress Robin Strasser, an elegant 42-year-old, has had starring roles on *Another World* and *All My Children* and won an Emmy for her work on *OLTL*. But what she's really proudest of is her nickname with some fans—"Shakespeare."

The reason? "They say I don't seem to know I'm on a soap."

DAY TWO. VIKI IS STILL lying to Clint. Cassie is still telling Dorian that Diane's not all she seems. And Max has just learned that Tina is pregnant.

After dress rehearsal, director Gary Bowen suggests to actress Andrea Evans (Tina) that she be more conciliatory with Max once he finds out she's carrying Cord's child.

"*Conciliatory?*" Evans looks bewildered.

"You feel bad, sweetheart. You should be conciliatory," Bowen says, a bit impatiently.

"Oh," she says in a baby-doll voice. "I see. I just didn't know what 'conciliatory' meant."

Andrea Evans is that rare soap veteran who doesn't just enjoy her lot in life: She

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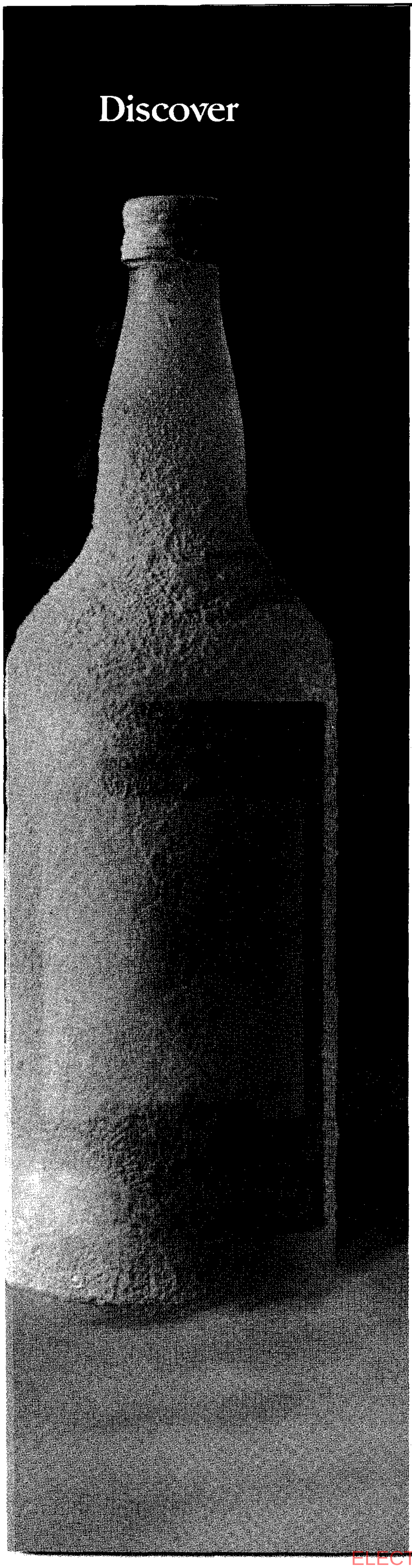


wallows in it. An unabashed sex kitten on camera and off, she's been on the show for almost seven years (with a brief timeout at *The Young and the Restless*). Her two pet bichons frises are in almost constant attendance, except during taping, when the dogs nap in a makeup-room sink. When a visitor saw them nestled by her ample cleavage, he exclaimed, "What a pair!" She promptly said, "Thank you."

"Andrea's very up front about her sexuality," says costume designer Lee Austin. "She'll reject clothes if they're not trashy enough. We have to keep telling her, 'No nipples.' " Apparently, Austin hasn't been entirely successful: Among Tina's fan letters was one congratulating her on having the best nipples on daytime TV.

Soap Opera Digest recently named Tina one of the worst-dressed women in soap—an odd mark of distinction, but one some *OLTL* actresses would kill for. They're also jealous of Evans because she's that enviable creature—a villain who isn't *quite* so bad that she has to be killed off (unlike Diane).

Soap actors love to boast about the rotten things their characters have done—or had done to them. It's the stuff a soap actor's résumé is made of, and Evans's résumé is impressive. "I stole my best friend's boyfriend. I've faked a suicide. I tried to convince my brother-in-law I was carrying his baby. I blackmailed my husband's grandfather. . . .

"But this is the first time I'm *really* in love," she says. "Or *really* pregnant."

Soap pregnancies have their own mysterious biology. If there's a new way to make babies, you can be sure soap will discover it. There's always the possibility that the real-life actress is pregnant and the pregnancy is simply being written in for convenience' sake.

Possible, but not likely. When actress Erika Slezak (Viki) got pregnant seven years ago, writer Peggy O'Shea says, "I wanted to kill her."

While O'Shea (who recently left *OLTL*) is guilty of other murders—"I killed Pat Ashley's son," she says with a sneaky smile—that time around she resisted. "But the timing couldn't have been worse," O'Shea complains. "Joe [Viki's husband] had just died and Miss Pure Widow certainly couldn't go out and have an affair and get knocked up. And no one would have stood for her being raped. We finally had to recast her."

Even well-timed real pregnancies are far from welcome. As another writer gently explains, "We generally like our pregnancies to last three months. Unfortunately, actresses can't do that."

With the majority of soap pregnancies, one of several things can be assumed:

☐ Whoever is first declared the father isn't.

☐ The pregnancy is a fake. (That's an old favorite of Tina's.)

☐ The baby will be stolen. Or switched. (The first has happened to Viki—twice.)

☐ The baby will be miscarried.

It will not, however, be aborted. While some soaps have dealt with abortion, *OLTL* would prefer not to. "I'd rather burn someone at the stake than give them an abortion," says Peggy O'Shea. "It's much more civilized." Writers say they'd rather not have right-to-life groups on their back. For similar reasons, they have recently chosen not to deal with homosexuals, interracial relationships—blacks in general are conspicuously absent on *OLTL*—and a host of other controversial subjects.

They have, however, dealt with bigamy.

"Bigamy? We didn't do bigamy," says producer Paul Rauch. When I remind him that Asa, Cord's grandfather, was married to two women at once last summer, Rauch waves his hand. "Okay, so he was a bigamist. That was just once, though. I never thought much of that story line anyway. Silly. But a lot of things I'd rather not touch. Suicide, mental illness—they're just depressing."

And infidelity isn't?

"Adultery's *wonderful,*" says Peggy O'Shea with an ecstatic sigh. "It's where people *live.*"

DAY THREE. KATE (THE SUPportive young woman who's helping Cord look for his wife, Tina) has just told Cord she loves him. Viki's still lying to Clint. Cassie is still trying to tell Dorian that Diane's not all she seems. And Dorian has just found out what Diane's hit man did to Matron Spitz.

Spitz was found hanging in a cell. But no one *really* believes it was a suicide; it was just meant to *look* that way. Since Dorian *doesn't* believe Diane, what naturally happens is that the two women try to claw each other's face off.

"For God's sake, Diane!" screams Dorian, and then the actress stops herself, mid-face-claw. "Oh, excuse me," says Robin Strasser. "For *goodness'* sakes."

On any given day, the characters on *OLTL* will break the majority of the Ten Commandments, but they never, ever take the name of the Lord in vain. Swearing on soap has its own peculiar set of guidelines. "Bitch," as one might imagine, is a word with a lot of potential. The writers try to slip it in whenever possible.

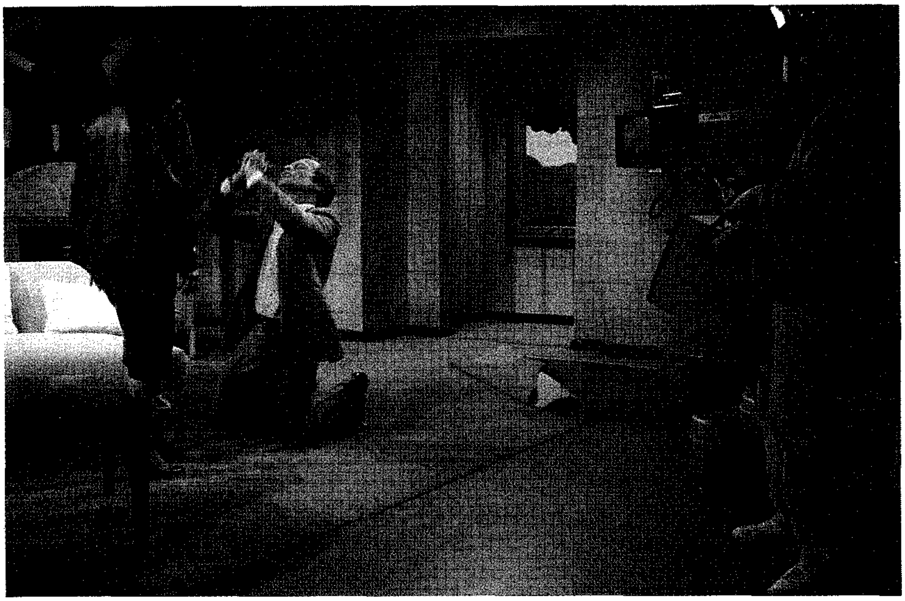
"Most of the time, though, network changes it to 'witch,' " sighs Peggy O'Shea.

The week Diane killed Matron Spitz and her hit man, actress Mary Ward claims to have been called a witch thirteen times. "I was beginning to feel like I was in *The Crucible*," she says.

Because of network amendments and extensive changes from actors and directors, scripts at the beginning of the day often have little resemblance to what is seen on TV. This can lead to confusion. A cameraman becomes exasperated during today's taping session when he misses a cue because of cuts.

"I thought my cue was 'farfetched,'" he says.

"No, no, no," says a production assistant. "That was cut a *long* time ago. It's now Allison Perkins's hit-and-run accident."



SOAP OPERATICS: *Dorian and Herb act up a thunderstorm.*

Actors will actually fight for cuts, which seems odd until you realize how much dialogue they are learning each day. Or trying to learn.

When actor Clint Ritchie (Clint, husband of Viki) tries to explain just *why* he was giving that quizzical look into the middle distance, he says, "You see, I'm looking..."

"...anywhere there's a PrompTer," snaps actor Phil Carey.

A kinder interpretation would be that Ritchie was simply demonstrating "bad smell" acting. When a soap actor isn't sure whether to look happy or sad, one solution is to imagine smelling something ghastly and then stare pensively off into space. Ritchie, who made his TV debut as a cavalry lieutenant on horseback in *The Wild Wild West,* appears to have an exceedingly sensitive nose.

But Ritchie's aren't the only eyes that linger lovingly on the PrompTer. Phil Carey (Asa, father of Clint, grandfather of Cord) has almost 40 pages of script today, most of which he can't keep straight. Carey has had a long acting career. An imposing, sixtyish man (he's six feet four), he's been in movies (including John Ford's *Long Gray Line*), prime-time TV, and summer stock. But soap, says Carey, is the worst grind of the lot. "It's unconscionable how hard we have to work," he gripes.

Carey's also fed up with the character of Asa, who has gone through a radical transformation in the last few years. Asa began as a no-good wheeler-dealer. These days, he's spending most of his energy trying to win back the woman he tricked into a bigamous marriage.

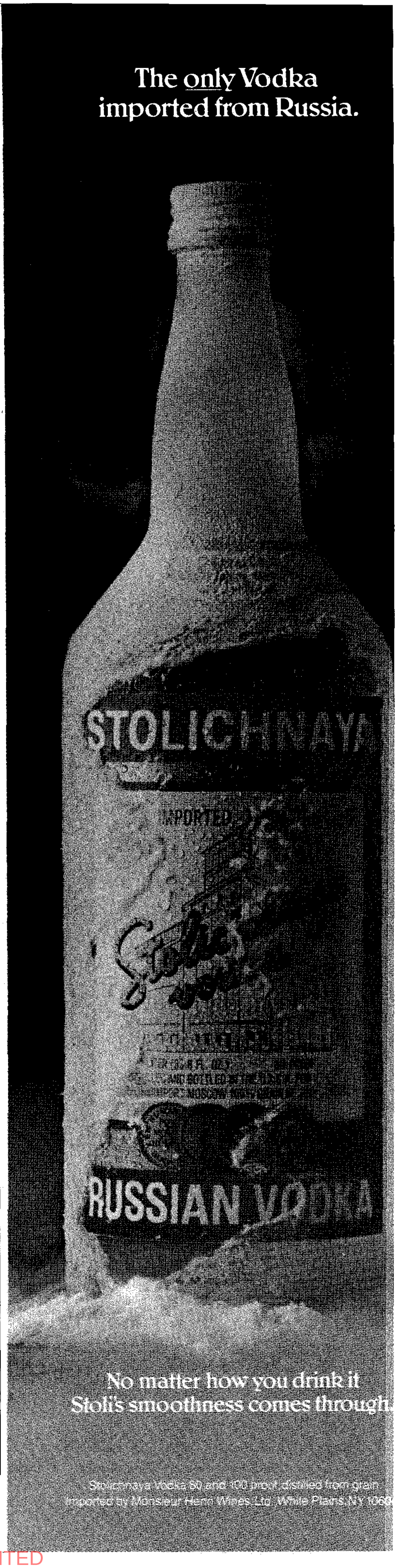
"All this wife-and-kid stuff, it makes me sick. I hate it," says Carey. "I miss the bad things." When I ask Carey what was the worst thing his character ever did, he looks extremely tired. "I don't know," he says. "I've been on this show seven years. I've done a lot."

Murder?

"Hell, I don't know. I suppose so. My first wife, I can't remember what I did with her. Maybe I killed her. I don't know. I've had five wives. It's been a long time," Carey says and wanders off in search of a cigarette.

Carey isn't being glib. When I read recent *Soap Opera Digest* synopses of *OLTL,* there were characters I'd never even heard of. It's easy to see how Carey could be hazy on the fate of a wife of seven years ago.

No wonder a whole department at *OLTL* is devoted to sorting out this confusion: Continuity and Research keeps computerized files on all the characters and events in Llanview. And the department's three researchers also serve as unofficial medical advisers. On a typical day in C and R, writers will pop in to ask, "Is it possible to suffocate in an elevator?" (It isn't.) In a recent story line, two people were locked in a meat freez-



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er. This, however, didn't entail too much work for C and R.

"We've locked people in meat freezers before," researcher Margie Jacobs explains, "so there was already a whole file on hypothermia."

DAY FOUR. CLINT IS BEGINning to wonder if Viki lied to him. And while Diane poisons her hit man, Cassie continues to try to convince Dorian that Diane may not be all that she seems. (In a clever bit of self-parody, the writers have Cassie say to Dorian, "Mom, I thought we'd been through this before.")

"Oh, Jon," cries Cassie to her mother's lover when she sees Diane at a party being held in Dorian's honor. "What could be worse than a murderer at my mother's luncheon?"

Well, for starters, Cassie and Jon will begin messing around behind Dorian's back next week.

"I'm kinda worried about it," actress Holly Gagnier (Cassie), a bouncy young brunette, confesses. "I'm hoping Jon'll be the pursuer. I mean, your own mom's boyfriend and all."

Despite two years on *Days of Our Lives,* Gagnier still seems appallingly innocent about the realities of soap. Actually, she should be quite grateful for her new story line. It may well save her from becoming a Coffee Cup.

"This disembodied hand pouring coffee" is how a writer describes such a character. So far, Cassie exists to tell everyone that Diane's not what she seems. Being a Coffee Cup is a terrible fate for a soap actor. It leads to less-than-dignified behavior. Coffee Cups will announce in the pages of *Soap Opera Digest* what roles they *really* should be playing. (One actress feels she'd be a far better Scarlett than Vivien Leigh ever was.) They'll describe the things they'd *really* like their characters to do. They'll complain about stupid story lines.

This behavior can have serious consequences. When an *OLTL* Coffee Cup went public last year with the news that he was tired of having a slight story line, he suddenly had no story line at all.

"I mean, I know it happens and all," Holly Gagnier continues. "But it's kinda weird. I can just imagine the letters I'm going to get."

Fan letters are given serious attention in soapland. All the actors get them. Lots of them (Tina gets an average of 200 a week). And the majority of writers, not just an occasional fruitcake, treat the show's events as gospel truth. Mail to Cassie generally consists of warnings that Diane is not all that she seems.

A typical letter reads in part, "Diane listens in on your conversations. And

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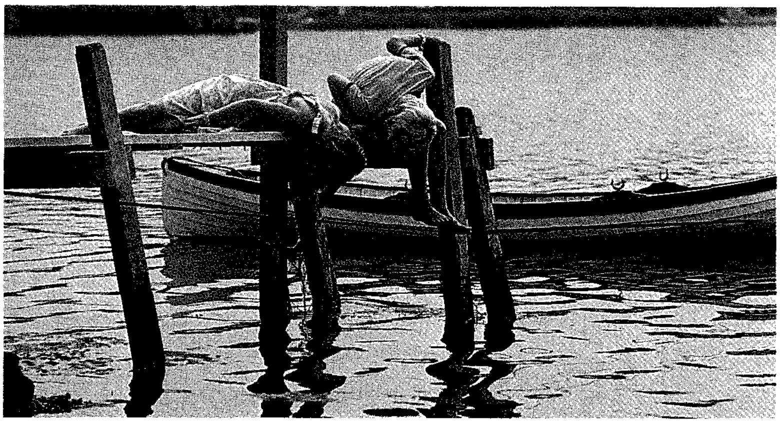

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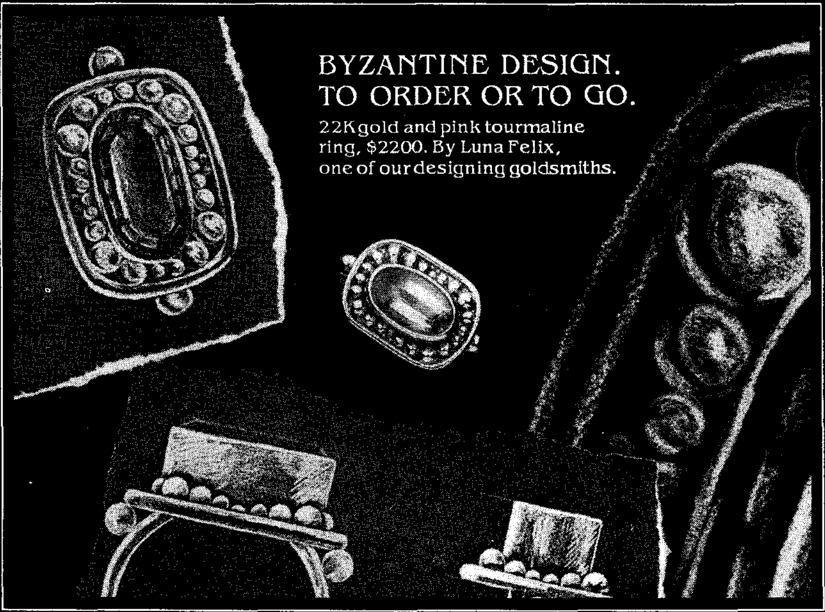

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your jewelry that's missing—she has everything to do with it. Can't you guess??? I hate her for everything she has done to your mother.... Lucky you have Jon to help you.... Cassie, expose her for the person she is—a conniving witch, a greedy one at that.... Go Get Her."

The show's writers get letters as well. "An extraordinary number feel compelled to write us on toilet paper," says O'Shea. Many are taunting missives from spies in *OLTL*'s midst. "We'll get letters telling us entire plot lines that we're about to do," says O'Shea. "I don't know if there are informers or if people go through our scrap heap. When Maria [Cord's mother] came to Llanview, we got a letter saying, 'How dare you bring this woman into town to break up Viki and Clint's marriage.' Now, that's precisely what we *were* planning to do, but all we'd done so far was introduce her as Cord's mother. It's unnerving."

Viewers aren't the only ones who long to uncover long-term plot developments. Actors seldom know from week to week what their character may do next. This is deliberate: If an actor finds out an exciting story is being built around him, he may try to negotiate a better contract. Because the majority of contracts are up for renegotiation every thirteen weeks, soap actors are always anxiously looking for signs that they're not about to die in a hit-and-run accident (or get married—which, according to Peggy O'Shea, can be even more deadly).

An elaborate system of gossip and innuendo is the result. One day by the coffee machine, BarBara Luna (Maria), a tiny dark-haired actress born to play the Other Woman, pries information out of an informer.

"So Clint and Maria really get to kiss in March?" she quietly asks.

"And Asa catches you," says the informer.

"No!"

The informer nods.

"Does Clint make the move on me?" asks Luna.

"*Noooo*, you *know* you make all the moves. You just caught Clint at a vulnerable moment. He's missing Viki—that's all. He doesn't *really* love you."

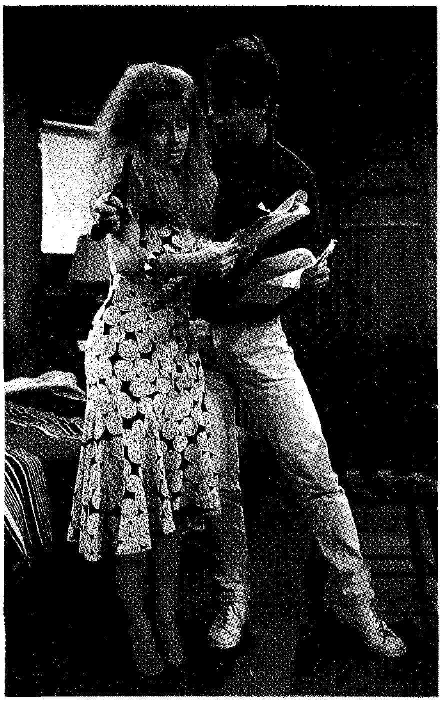
"That settles it," says Luna. "I'm kissing with my mouth closed."

SOME ACTORS RELY ON THE sound room for information, since music can be a telling indicator that a character isn't about to be bumped off. Though there are close to 1,000 pieces of music, only a handful of characters have their own themes. Most music is generic. "Dripping water, dragging body" music, for instance.

"I tend to use this when people are lying," says music director Jonathan Rigg as he plays a discordant tune. *OLTL* has music for almost any conceivable situation, but Tina is one of the lucky few with a theme of her own. "Moans, sighs, persistent pulse" is how it's described in the music book.

Viki has a series for her neurological problems alone ("Blurred Vision 1, 2, and 3"), but commissioning a new piece of music is simply too expensive—$4,000 on average—to waste on a fly-by-night killer.

Building a new set is an even bigger investment—$50,000 on average without furniture and props. In fact, many sets, especially those that plunge into the realm of silliness, are later recycled to save money: The Bella Vista Ranch used to be a Gothic horror house, and before that a Venetian *palazzo.*



KIDNAPPED: *Tina flees Jamie.*

So getting a new set designed around you is quite a coup for a soap character. The fact that "Heaven"—don't even *ask* what the story line for that set's about—is being created solely for Viki and her brain tumor is a pretty good indication that she'll pull a Lazarus.

So is getting a new wardrobe—especially since most costumes are bought at such stores as Gucci and the Armani boutique on Madison Avenue.

"If we've heard there's a good story line for a character coming up," says costume designer Lee Austin, "we'll take them on a shopping spree and fill a closet." When Viki developed a split personality, she got two closets.

All in all, production expenditure indicates volumes about future story lines. "If you see sketches for a new set labeled

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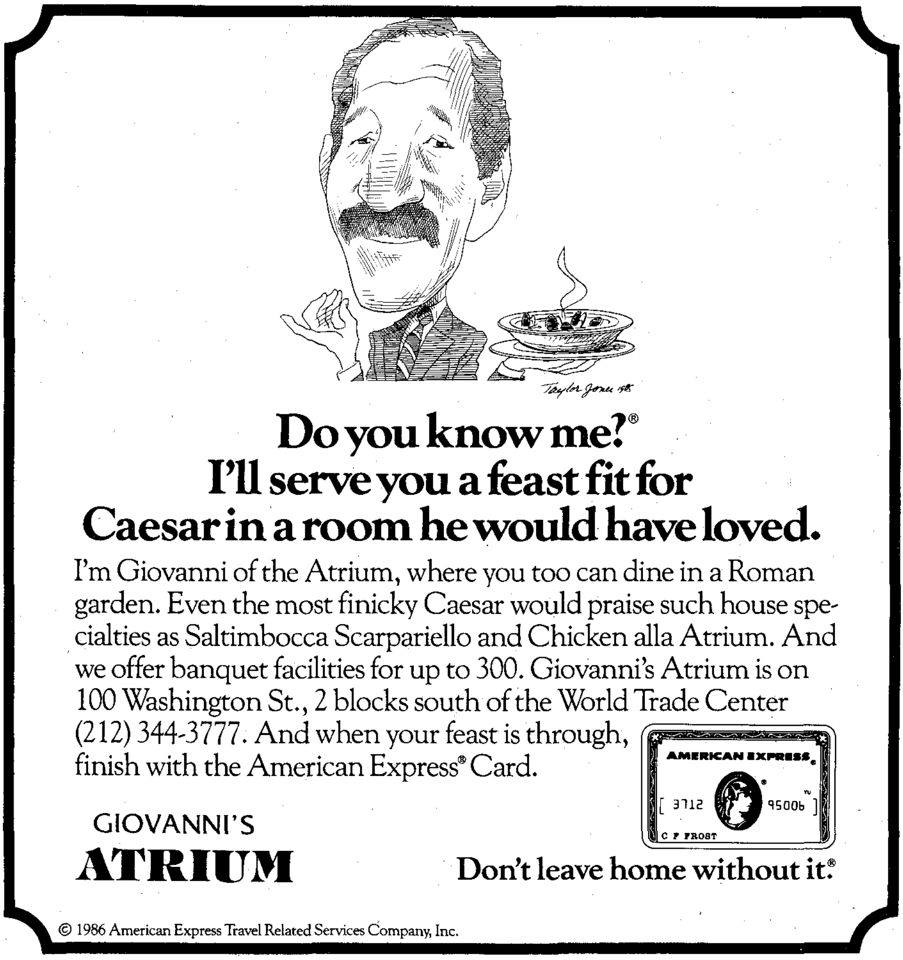

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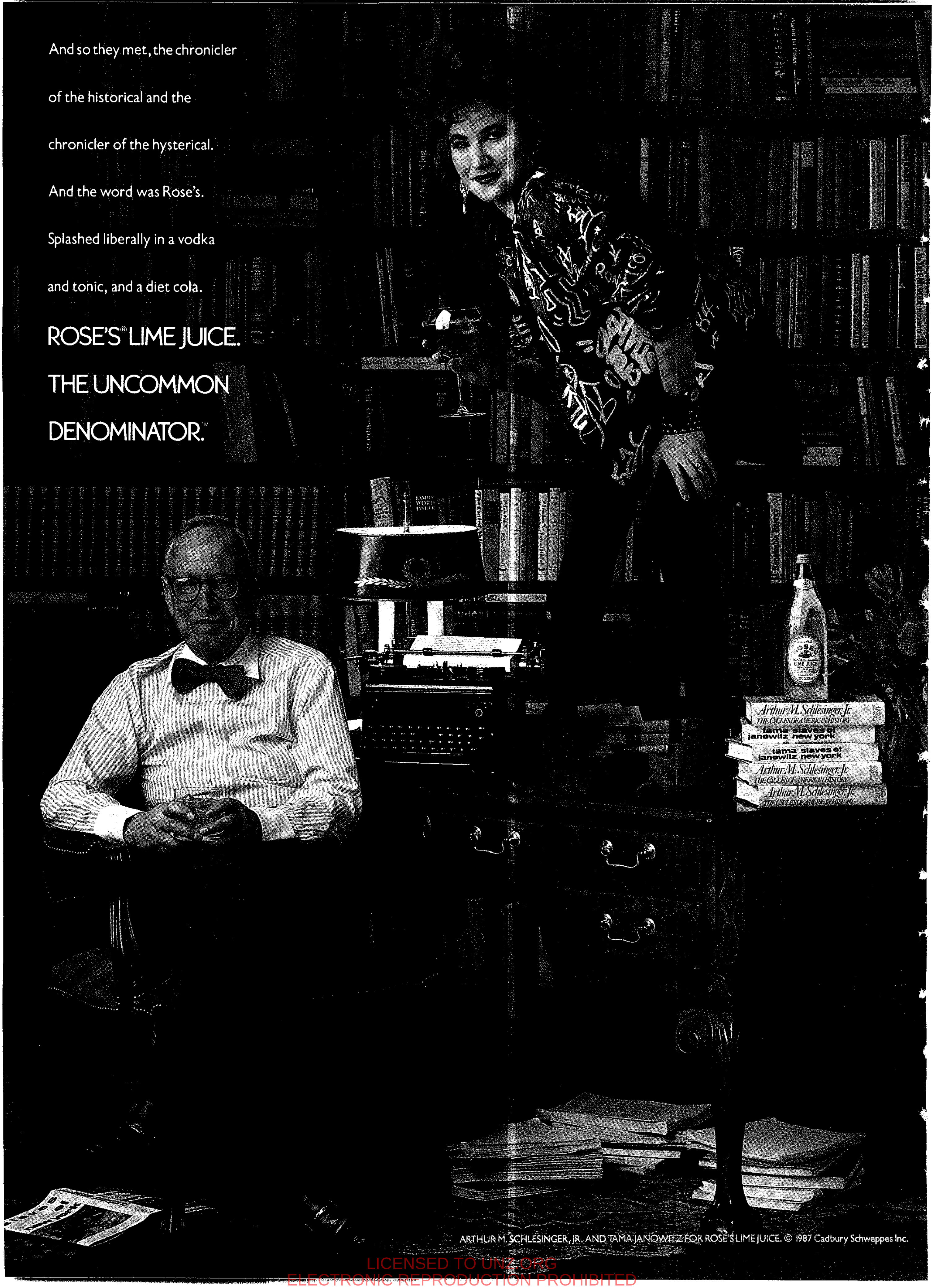
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'Max and Delila's Bedroom,' then you know something's up," says one actor during a lunch break.

"Max and *Delila???*" The table breaks into excited buzzing. Delila is currently a Coffee Cup, so this is major news.

"No, that was just an *example,*" the actor says.

"Well, *actually,*" says actor James DePaiva (Max, Tina's lover—sort of), and everyone's ears prick up. DePaiva, 29, who walks with a swagger and wears his hair just a little too long, used to be a professional musician. This is his first major soap role.

"I went to Costumes the other day and asked if I could stop wearing cowboy boots with heels," DePaiva says. "Being that I'm already so much taller than Tina. And they said, 'No. You'll soon need every inch you've got.' So I must be doing *something* with Delila." (The actress playing Delila is the tallest woman in the cast.)

"You must be real broken up about Tina," John Loprieno (Cord, Tina's husband) says snidely.

Tina dies next week. Sort of. Andrea Evans's new contract stipulated an eight-week vacation, so Tina's going over the Iguazu Falls in a raft. Friendly Indians will nurse her back to health. A two-week vacation, like the one Erika Slezak (Viki) is on right now, only warrants a trip to New York for brain-tumor tests.

"I thought you were supposed to be in love with Tina," says Marcia Cross (Kate).

That, in fact, was one of the writers' arguments against pairing up Max and Delila: "We have seen Max deeply in love with Tina."

"Tina's dead," says Paul Rauch.

"Paul, she'll only be dead a week."

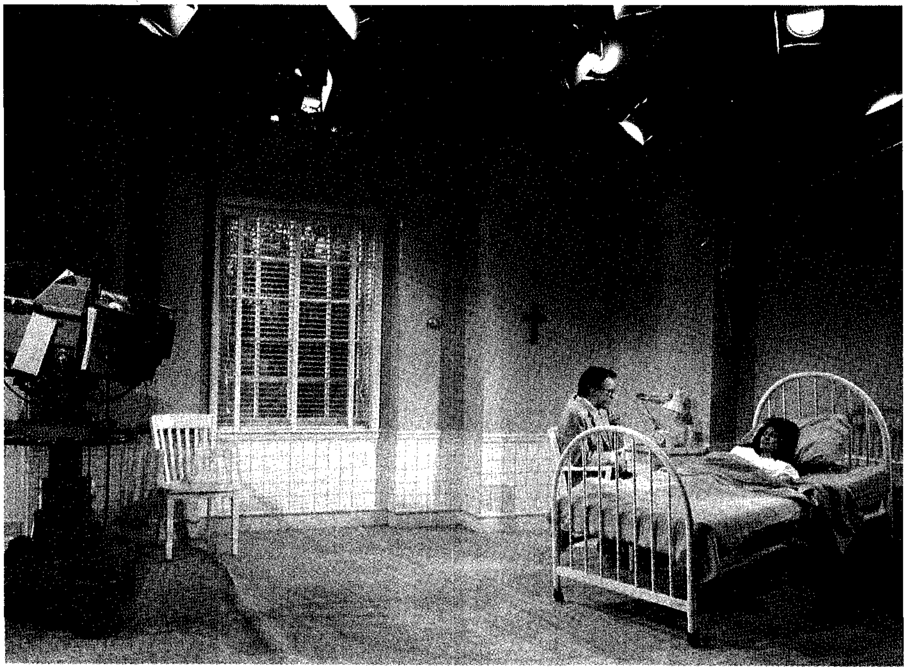
"What do you care?" asks Rauch. "Let's not take this opportunist and make him into a saint."

Which is just what Marcia Cross and John Loprieno are afraid their characters are being made into. Kate and Cord aren't Coffee Cups. But they're something almost as deadly: They're Too Good to Be True. No matter what Tina does, Cord forgives her. And Kate never stops being supportive.

Loprieno, a curly-headed 29-year-old, really is too good to be true. He's excited about his work (he was fired from *Search for Tomorrow* right before this job) and actually answers all his fan letters without laughing. And Cross, a 25-year-old Brenda Starr look-alike, never makes nasty soap jokes—even though she's an alumna of Juilliard and Williamstown summer theater. But both Loprieno and Cross agree that they're tired of being good.

"I don't get to do anything fun," Cross says glumly. "Cord still loves Tina, I just know it. And so does Max. I'm tired of hanging around guys who are in love with Tina. I'm tired of being supportive and nice."

Complaints about scripts are common. "My greatest joy comes from actors who forget there's an open mike on set," says Peggy O'Shea. "I'll hear them saying, 'I don't know why they pay the writers to write this shit.' And I'll think, Oh . . . you're gonna *pay* for that. Just *wait* till you get a headache that won't go away. Just *wait* till your left arm begins to



BEDSIDE MANNERS: *Clint consoles Maria after her near-fatal blow.*

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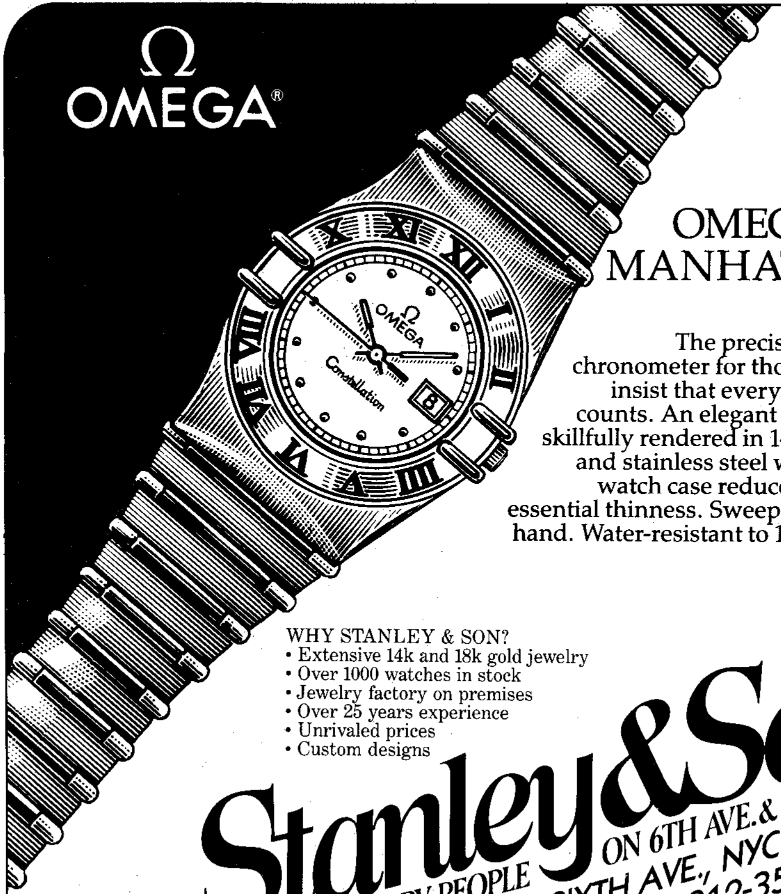

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go numb. It's a four-month coma for you."

And then she smiles.

DAY FIVE. CLINT IS TRYING to establish beyond a reasonable doubt that Viki lied to him. Cord is still looking for Tina. Kate is still being supportive. Diane is still poisoning her hit man. And Dorian is about to discover that Diane is not all that she seems.

"Why do I have to say all this stuff?" asks actress Mary Ward (Diane), who then recites parrotlike:

"'What I'm going to do is get out of here with all the jewelry, stash the stuff, then return to Dorian's party. And when Dorian comes home later, she'll find you dead on the floor. Meanwhile, I have an alibi. . . .'"

"I mean, I *know* it's for the audience and all, but why should I be telling all my plans to a guy I'm killing?" Ward asks. "What's my motivation?"

"Sweetheart, you're a *nice* killer girl," director David Pressman suggests. "You'd like him to know what's going on before he dies."

Dorian makes her entrance, the two women confront each other, and Diane finally confesses that she's not all that she seems.

It's taken six months for her to spill the beans. Cassie and Jon risked their lives investigating Diane's past. Matron Spitz was killed before she could tell the truth. Diane's hit man is about to die for the same reason. So what is Diane's secret?

"I was a cocktail waitress at a casino in Atlantic City," she says.

Robin Strasser (Dorian) is incredulous. "I kept thinking, 'Oh, goody, we're going to be able to get into child abuse, maybe some incest.' That's just my taste," she says. "And instead, she's a *cocktail waitress?* I only hope it's a euphemism."

There's a perfectly good reason, though, why Diane didn't get a gorier past. "Why waste it?" says writer Peggy O'Shea. "We don't like to give back story to people who we know are going to die. Really die, that is. Not just put in the bank. Anyone who goes down in a plane or is drowned at sea is fair game for bringing back at some point. When you pitch someone out the window, they're gone for good."

Diane continues her confession at a hysterical pitch. "And then Jamie made me help him escape from prison the day he was transferred. When he shot a cop and you were out of town, remember?"

"No, I don't," mutters Strasser, "but hum a few more bars and I'll fake it."

Diane pulls out a .357 Magnum. "I've adored you and idolized you," she says. "Now, don't make me shoot you."

It's time for the stunt coordinator. All scenes involving a gun on *OLTL* are always carefully choreographed. "Remember, no aiming above the shoulders," J. Allen Suddeth, the stunt coordinator, calls out. Another network peculiarity is that guns can be pointed at people's abdomens or hearts, but never, ever at their heads. And no one can die with his eyes open.

The gun goes off.

"Is anyone having an out-of-body experience today?" asks a production assistant as she checks off items on the day's itinerary.

Day six. Tina's been kidnapped (not even Continuity and Research is sure how many times this makes). Cord and Max have joined forces to look for her, along with Kate, who continues to be supportive. And Cassie discovers that Dorian finally realizes Diane is not all that she seems.

Today is a big day for actress Mary Ward (Diane). After Diane and Dorian struggle for the gun, Diane will slip and fall through the window. To celebrate Ward's death leap (the stuntwoman's, actually), they've dressed her in a flowing red gown.

"That's a great dress," says director Peter Miner. Everyone agrees that Ward has never looked prettier.

"Too bad we're killing her," says Miner.

This is Mary Ward's first soap. It may also be her last. When Ward turned down a contract renewal because she wanted to pursue a career in the movies, several people at *OLTL* quietly referred to her as an artiste.

"I guess soap's not good enough for her," sniffed one actress.

But even though she's a deserter, Ward is well liked. And so, when the stuntwoman goes through the sugar-glass window, everyone applauds.

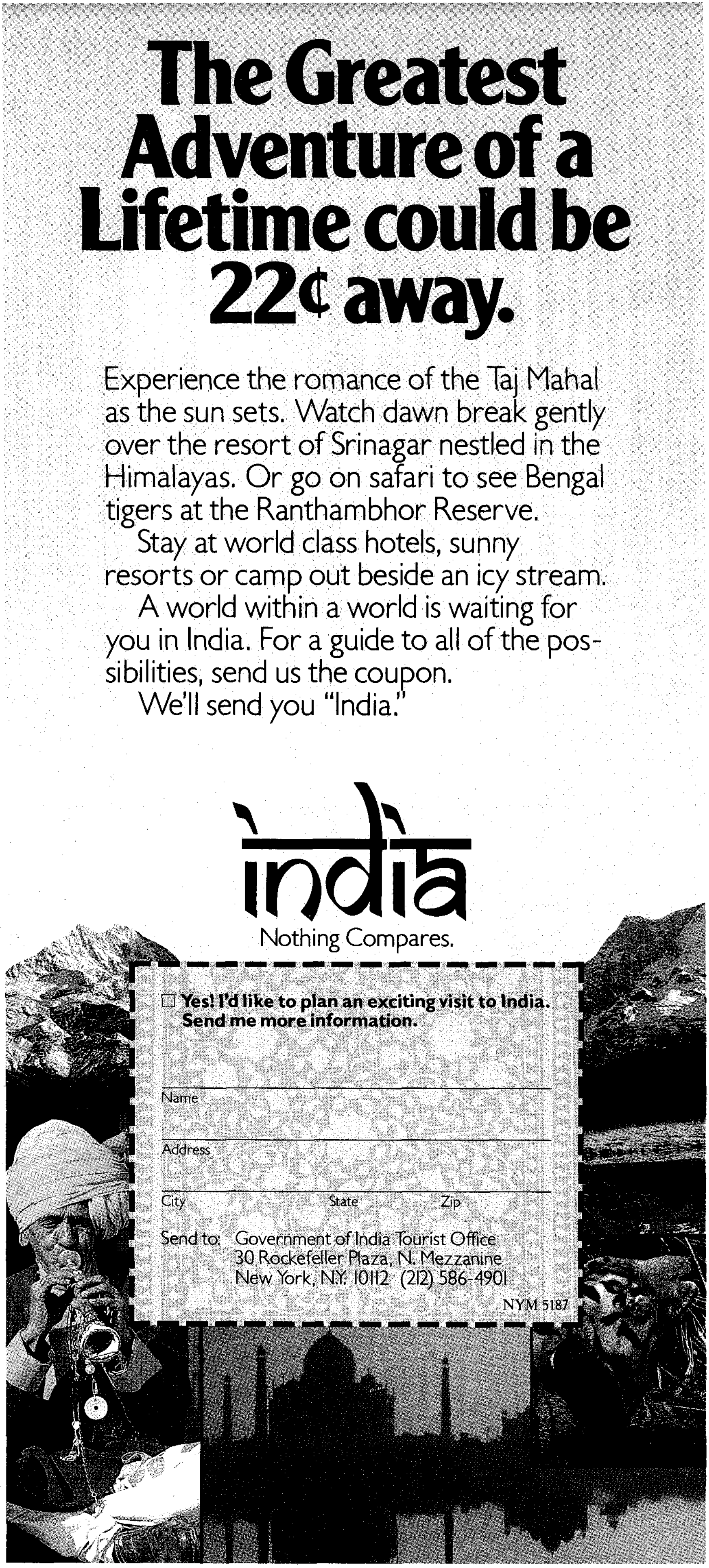
"You're just a body now," Peter Miner says affectionately to Mary Ward.

"You don't get to be in the hospital?" asks makeup artist Renate Long. "Just a day or two in a coma?"

"No," Ward says wistfully. "My contract's up. I died on the pavement."

"We'll miss you," says Peter Miner, giving Ward a big hug. "Maybe we'll bring you back in flashback—how would that be?"

The undead concept may not have been invented on soap, but it might as well have been. When I look at *OLTL's* calendar of events (Continuity and Re-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search has chronicled all that happened in Llanview on any given day), I discover that on the same day in February, Viki is tried for the murder of a convict and the convict is released from jail. Four years later.

DAY SEVEN. DORIAN IS spreading the word that Diane wasn't all that she seemed. Max, Kate, and Cord are still looking for Tina. And Tina's kidnappers struggle over a gun.

"Is this your last day?" director Henry Kaplan asks the actor playing a kidnapper.

"No, I just get shot today," he says. "Tomorrow I die. And Wednesday I'm a body."

Today is also the day that I'm an extra in Barry's Bar and Grill, scene of Dorian's luncheon. It's a remarkably boring job, consisting chiefly of eight hours of sitting. Because none of us are to be nuns or nurses (the extra's job of choice), we're wearing our own clothes. One young woman, apparently determined to be seen or die, wears a rhinestone-studded harness around her midriff.

There isn't much room for creative expression. All we do is march back and forth across the room and mime talking. We can't even whisper—it will destroy the illusion of the soundtrack, we're told.

And even if you were to do great miming, I later discover, the most likely portion of your body for the camera to focus on is your abdomen. The woman with the harness clearly had the right idea.

The most entertaining scenes revolve around the kids. Viki and Clint's children are spending a morning with their grandfather Asa ("God, I hate all this kid stuff," actor Phil Carey grumbles as he moves onto the set). Baby Sammi (an embryo transplant—don't ask) puts in an appearance as well.

Rules governing the use of children on soaps are fairly strict. No babies under three months can be used. ("We'll use preemies to get around that," explains Annamarie Kostura, the casting director.) And the babies must always be accompanied by an adult. When it comes time for Baby Sammi to perform, a call is made on the intercom: "Bring on the baby." Out she comes, clasped by a beaming blonde in spike heels who's been poured into a black leather miniskirt.

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"We once had this terrific eighteen-month-old," says Annamarie Kostura. "And then one day, Phil Carey screamed at the kid. I don't know why—he just did. And after that, as soon as the kid saw him, he'd start howling. The kid was never the same. So we fired him."

Tempers *can* run short with child actors. Today, one of Viki and Clint's children pertly contradicts Asa with the line "Grandpa, you always say, 'No risk, no profit.' "

Asa is supposed to respond with a jovial "Well, maybe I said it from time to time, but in this case. . . ." Instead, Phil Carey simply snarls, "Oh, shut up."

No one notices. They're too absorbed with the fact that three sets down, one of the kidnappers has slipped and referred to Cord as "Tina's damned husband."

"What *should* he call him?" a production assistant asks, pencil ready to amend the script.

Impotent husband? Abusive husband? Adulterous husband? These are several of the suggestions from the floor. Any would pass muster with network standards.

"I wish I *could* be an adulterous husband," John Loprieno (Cord) says.

"Fat chance," says actor James DePaiva (Max). "You and Kate are bucking for sainthood."

"I'm *tired* of being supportive," Marcia Cross (Kate) whines to me. "You're a writer, Ellen. What would *you* do to save me?"

It's just the chance I've been waiting for.

"A new girl comes to town," I say. "She's an old friend of yours from college, another strong-minded career woman. Actually, she's a reporter."

"You," says Cross, and I nod.

"Now that Tina's dead, you confide in her, you think you finally have a chance with Cord. What you don't realize is, your friend and Cord are falling in love behind your back."

"Oh, great, I'm left in the dust again," she says.

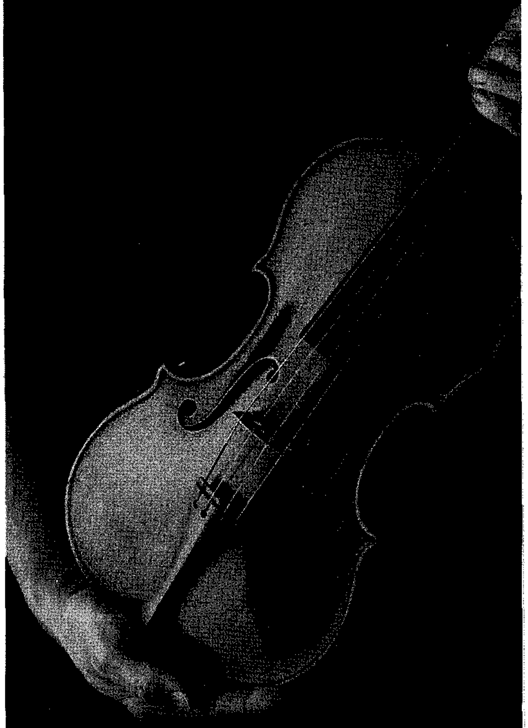
"No, wait, it gets better. Once you discover what's *really* going on, do you confront the artful little minx with what she's done? No. You're too much of a woman. You suffer in silence. Sort of. And then, just when you're at your most vulnerable, an old crony of Tina's kidnappers shows up. A convicted felon and devilishly attractive. He treats you like dirt. You fall for him like a ton of bricks."

Cross's eyes widen. "Go on," she breathes.

"Basically, he's a low-down, good-for-nothing skunk and you know it. But you can't help yourself. You hate him and yet you love him. You're a woman possessed."

And so am I. ■

Did anyone dare tell Antonio Stradivari he could speed up production, if he stopped fiddling around?



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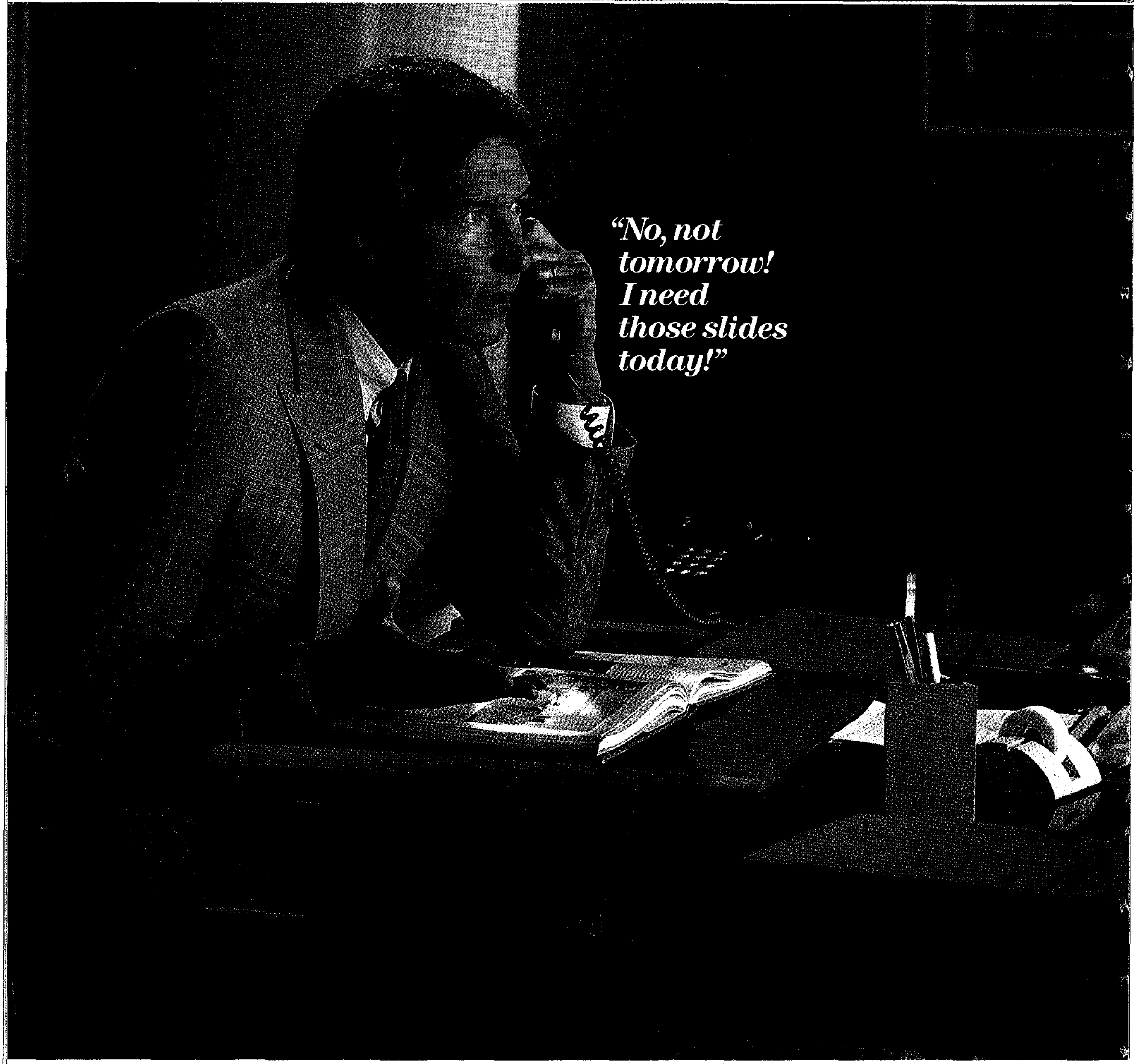
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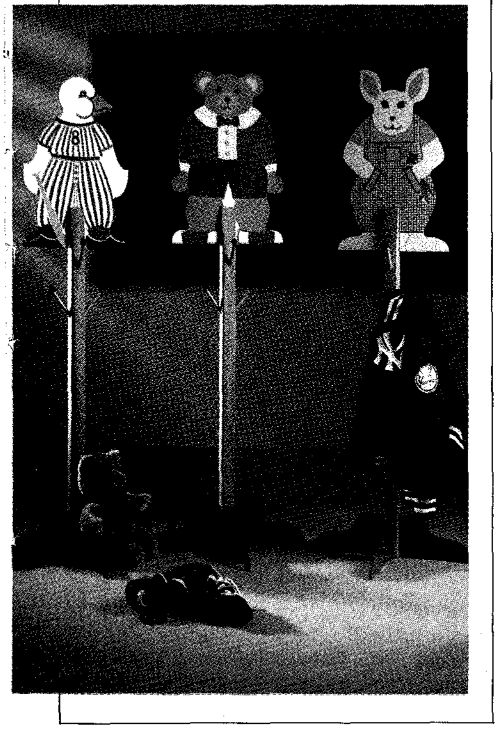

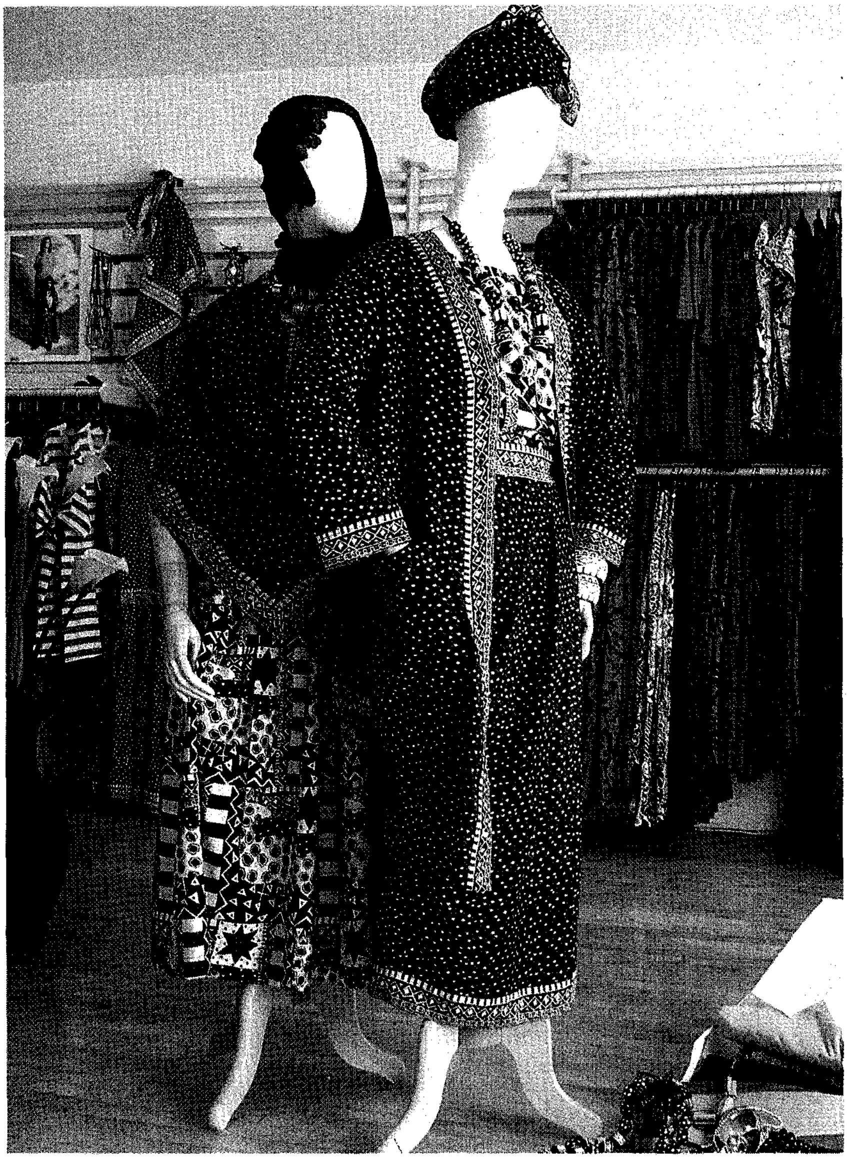

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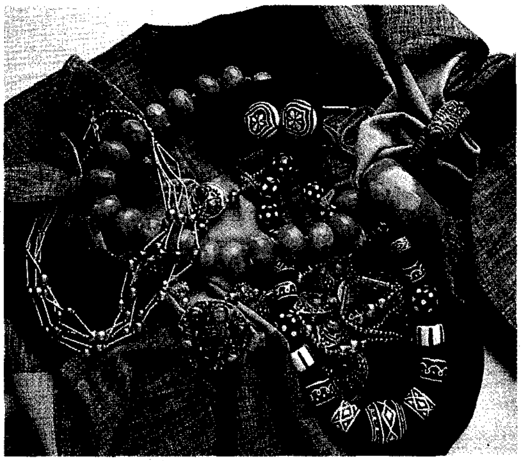

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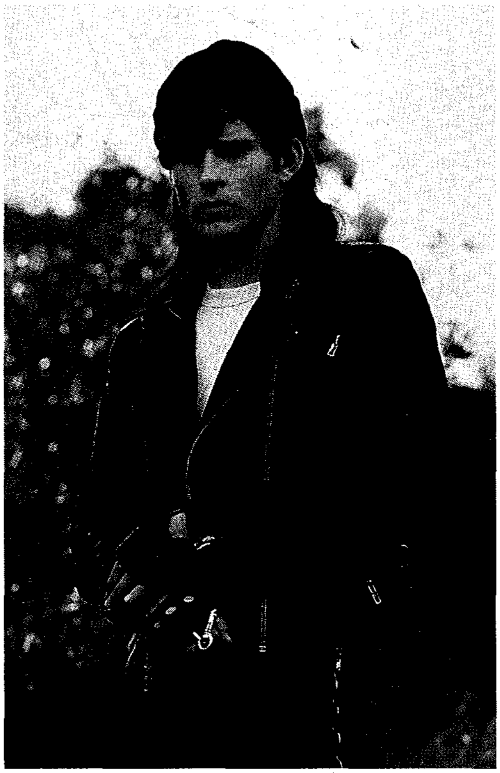


GRIM REAPER: *Crispin Glover in* River's Edge.

TIM HUNTER'S **River's Edge** IS THE MOST disturbing movie I have seen in the nearly nine years I have held this job. Certainly not the best, but the most disturbing. This brilliant, messy little picture, another triumph for the independent film movement, should cause people to argue and celebrate for years—argue over how it could have been done better, celebrate that it was done at all. In recent years, American movies have followed teenagers from school to shopping mall to make-out couch, and some of these pictures have been skillful and charming. But as far as real moral interest or complexity goes, this is the only one that matters.

Among recent ambitious movies, David Lynch's *Blue Velvet* doesn't get under the skin in the same way. Lynch puts demonic stuff on the screen, but even in his most feverish moments we're aware of his grip, his "vision." A voluptuous, insinuating look at the underside of small-city American life, *Blue Velvet* was Lynch's cherished nightmare. *River's Edge,* on the other hand, is everyone's nightmare, a cloud of misery wafting out of the familiar confusions and vacancies of American adolescence. And perhaps because they are still searching, trying to find the sinister side of commonplace things, the director, Tim Hunter (*Tex*), the young screenwriter, Neal Jimenez, and the cast of largely unknown young actors don't have a perfect hold on their subject. Some of the movie is sheer bravado and pretty terrible. Yet the failures of *River's Edge* paradoxically make me care about it *more. Blue Velvet,* for all its flowers-of-evil bloom, quickly receded into the semi-comforting realm of "art." But this time, I'm sure, the bad dream won't fade away.

Standing on a bridge over a swollen and muddy river, a little boy slowly, deliberately drops a doll into the water. The camera, which has been looking up at him, rises over his head, crosses to the other side of the bridge, and sees what he sees upriver—a girl lying on the bank, naked, bluish-white, and a teenage boy next to her on the ground, rocking back and forth and howling at the sky. The dead girl looks like a larger version of the doll now submerged in the water. Later, in a flashback, we briefly see the crime, and we never have any reason to doubt what the teenager, John (Daniel Roebuck), says of it—that the girl didn't provoke him, didn't do much of anything, and that he killed her on a whim, because it made him feel powerful. Huge, with close-set eyes, a mean little mouth, and a hulking, shapeless body, John takes his place in the American procession of motiveless killers. We have noticed his face, with a passing shudder, on the evening news. He's scary but familiar. The movie's true horror lies elsewhere.

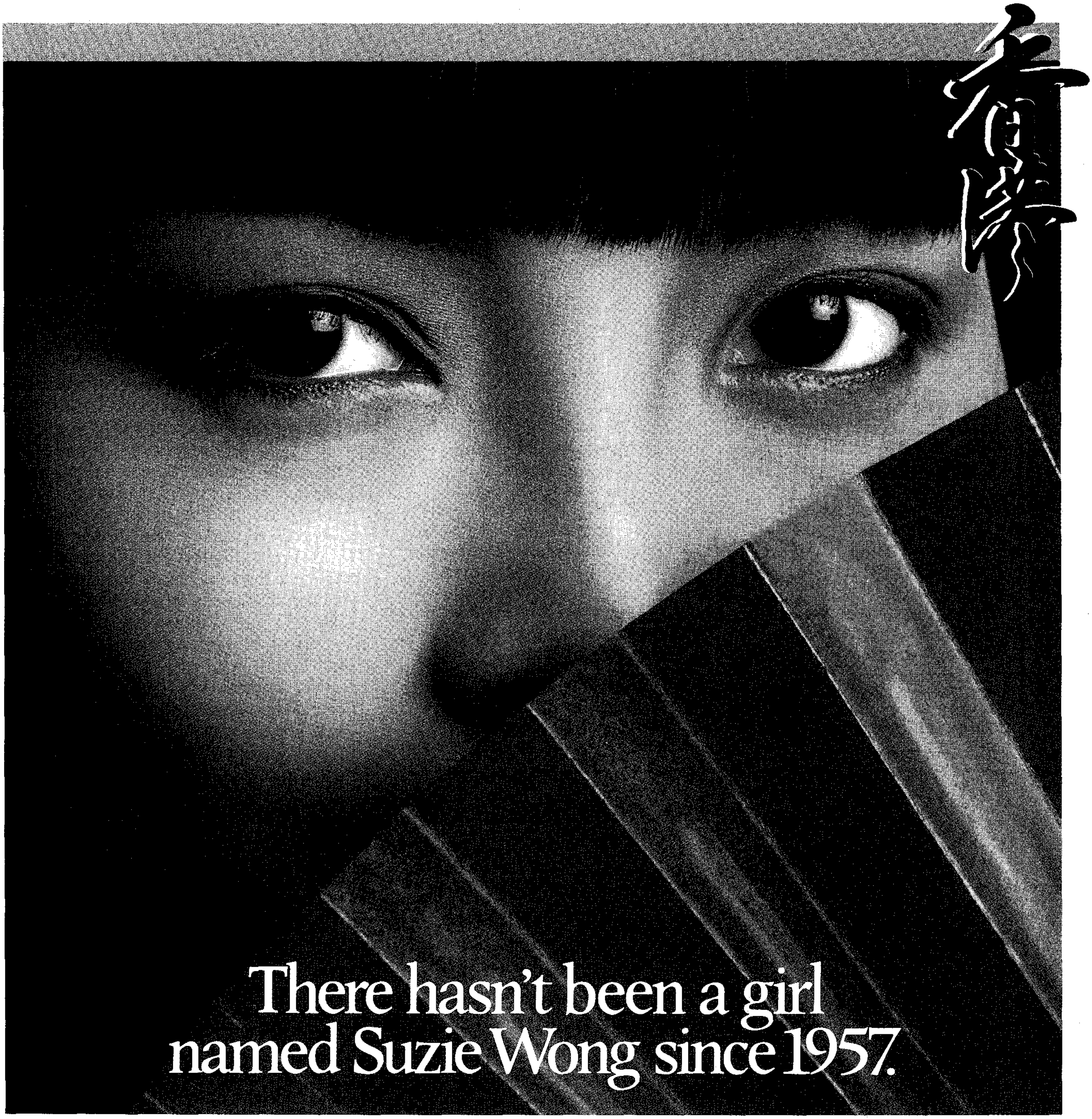
Casually, John boasts to his friends (girls as well as boys) that he has killed the girl, who is their friend, too. Calling his bluff, they accompany him to the river, where they poke at the cold, naked corpse, trying to make sure they aren't being kidded. They are shocked, but no one mourns; and no one denounces the killer or even *says* much of anything. The leader of the group, Layne (Crispin Glover)—as much a psychopath as John but ambitious—decides that protecting John from the cops could be a great adventure, a test of loyalty and courage. The girl is dead, isn't she? She can't be brought back, Layne reasons, so why say anything about her? Only John, who is still alive, matters. The kids' blank, unthinking amorality is so appalling, it's funny.

Though based on a 1981 incident in Northern California, the movie offers no clue as to its setting. It could be set wherever social bonds are loose and there's little to do. Hanging out together at school and around town, the kids are a bedraggled rat pack, frenetic yet, depressed, worshipers of their own moth-eaten cult. Drugs, souped-up cars, crappy "Death Metal" rock—their preoccupations could be a haplessly demoralized parody of sixties culture. The little boy who drops the doll off the bridge is angry because he's too young to get into the gang—there's nothing else for him to look forward to. The mad Layne is their leader simply because he's the most determined to become a thug; he goes too far, a wildly neurotic bully whom the others can't resist (when they do, they feel they are finking out).

Like the 1979 youth-exploitation film *Over the Edge,* which Tim Hunter wrote (with Charlie Haas), *River's Edge* captures the way teens build a disastrously enclosed world. They're sure they shouldn't report the murder to the police. That would be "narcing"—ratting, telling the grown-ups, who never understand a thing. The filmmakers' point, I think, is that the kids' exclusion of adults may be tragic, but it's the source of the only emotional life they've got. *Tex* showed that Hunter is a partisan of adolescence as a state of mind and body. In his movies, the loyalties that kids demonstrate toward one another, however dumb, are a twisted form of honor.

The one who finally breaks away and goes to the cops, Matt (Keanu Reeves), is a decent boy struggling for clarity. Like the others, Matt lives in a squalid, trailer-trash house, with harassed, overworked adults. His own father has vanished, replaced by a noisy, exasperated lout; his mom, a nurse, is worn out. All the kids have grown up in a vacuum, without any models, any authority they can respect. (At school, a teacher who is a veteran of

Photograph by Jane O'Neal.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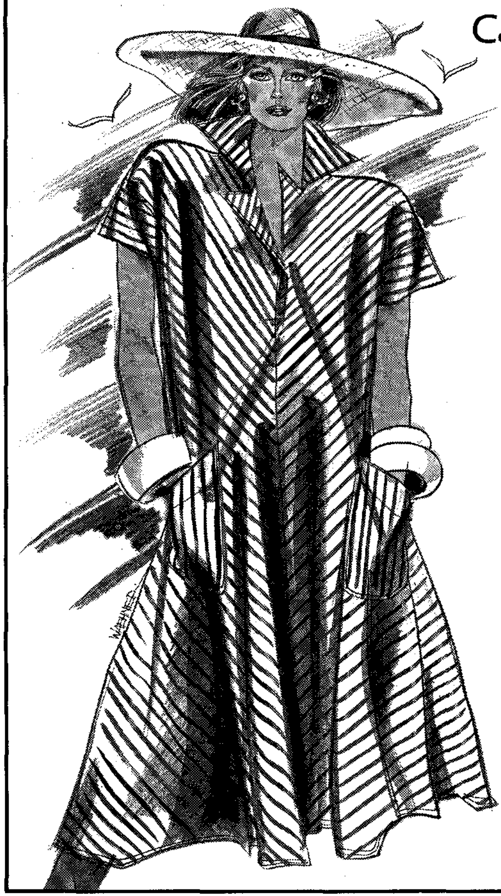

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the sixties pontificates about social responsibility, but his rap is overbearing and he's ignored.) A cranky, paranoid old biker (played, inevitably, by Dennis Hopper) is the closest thing they've got to a role model, and the guy's hold on them is based on his boast that he, too, killed his girlfriend, some twenty years earlier. The difference, he says, is that he killed her out of love. In his own myth-ridden mind, his crime of passion makes him a moral hero. Hopper's burning eyes give these pronouncements a black-comedy fanaticism.

Mere stupidity, as you may have guessed, isn't what *River's Edge* is about. Jimenez and Hunter are getting at a phenomenon that has haunted the twentieth century the way Satan haunted the Middle Ages—affectlessness, indifference, the inability to feel what we think human beings should feel. These kids aren't connected inside: The doll thrown into the water is mourned, the friend murdered by another friend is not. Why not? In part because the friendships here, however intense, are largely provisional, based on drugs, a shared mood, the jokes of a season. In their own terms, the kids are being honest.

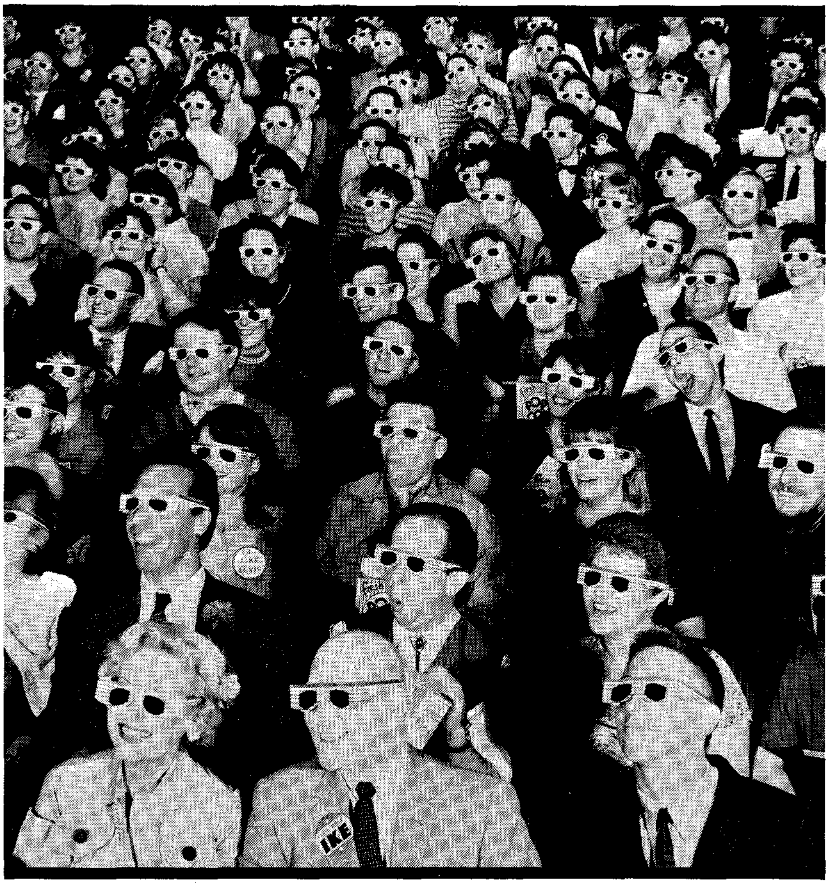
Yet Hunter, who keeps returning to the purple-lipped, naked corpse, surely intends to suggest something momentous: Leaving a dead body unburied, the boys and girls casually violate a fundamental taboo of Western civilization, blithely committing a crime whose horror once resounded through the Greek myths, Homer, Sophocles. All right, this isn't ancient Greece: The rain-soaked landscapes may look godforsaken, but the ground won't rise up to accuse anyone. Still, Hunter has created a modern myth: The kids' behavior, in the end, can't be reduced to sociology. There is something uncanny about it. The rain has made a hellish, tangled bank out of the river's edge.

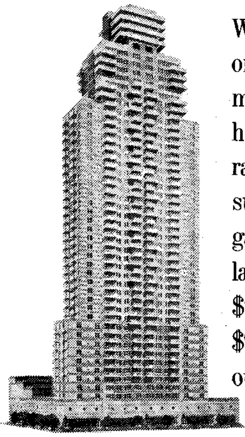
River's Edge sent me tumbling head over heels. Though wonderfully photographed (by Frederick Elmes), the movie is rough, with some obvious mistakes. There are boring passages of wrangling among the kids; Dennis Hopper's insane biker is a bit of mannerist, post-sixties hipsterism; and Hunter makes his points about affectlessness with too much rhetoric. Worst of all, Crispin Glover's work as Layne, which I fervently wanted to be great, risks disaster—and sometimes achieves it. Glover, whose performance as the father in *Back to the Future* was a brilliantly masochistic piece of cartoon acting, has a long pale nose and chin, and here he wears a black ski cap, with black hair flowing down to his shoulders. Pacing around crazily, he's the Wicked Witch of the Shopping Mall. His speech—industrial waste clogging a running stream—is sluttish, jeering, pathetic. Glover gets to the truth of something by wild exaggeration, yet he's not a comic, he's serious, so he seems almost nuts. The performance has already been denounced as a catastrophe. I thought it was desperate and moving. So is the whole movie.

FRANCIS COPPOLA'S **Gardens of Stone** IS a solemn elegy for the United States army that died in the guerrilla warfare of Vietnam. James Caan and James Earl Jones, memorably easy together, play Army lifers who have fought in Vietnam and then, in 1968, have been reassigned to ceremonial duties at Arlington National Cemetery. They hate the war because they know it's unwinnable, yet their new routine of putting on parade dress and burying fallen warriors is driving them crazy; Caan wants a transfer to Fort Benning, where he can at least teach some draftees how to fight in the jungle before they go overseas. Feeling useless, these two heroes have developed an ironic, self-punishing wit. Their disgusted state is meant to represent what happened to the best of the Army during Vietnam.

Undramatic, and repetitive as a fugue, the picture nevertheless sustains a mood of resigned nobility that is often touching. Jordan Cronenweth's cinematography features saturated, amber tones, and Coppola exercises his usual virtuosity with groups. He makes conventional scenes of army banter play with a rich charge of feeling (so rich that we keep expecting something important to happen); the burial ceremonies, though endless, have their own kind of starched grandeur. In this military society, at least, no one leaves a body above the ground.

Caan, wearing a severe army crewcut and speaking with a new burr in his voice, does a Robert Duvall virile-flinty bit, but with greater sensitivity and a lighter touch. He's immensely likable. Wrapping his huge basso around the standard service profanities, Jones is likable, too. The sinewy Anjelica Huston, however, is wasted in an unwritten part—a Washington *Post* reporter and anti-war liberal who falls in love with Caan. Finally, the neophyte D. B. Sweeney, as Caan and Jones's protégé, a young soldier who longs to fight in Vietnam, is relentless, intelligent, and unappealing. All in all, this dignified movie is a bit dense and parochial (it doesn't have a thing to say about the war), and it sometimes appears to be at odds with itself. Caan's soldier may want to bring the Army into the modern age, but Coppola is attached to the ceremonies of the old Army (including its jokes and bullyragging routines). The swords, the cortege, the riderless horse . . . finally, the bluff, grieving nobility of *Gardens of Stone* becomes stifling. ■





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AGIT PROPS

> "...*Conspiracy: The Trial of the Chicago 8* is two intelligent, nervous, and imperfect hours of television drama..."

DOUBLE TAKE: *Tom Hayden (right) portrayed by Brian Benben (left).*

REMEMBER CHICAGO, 1968? I WAS THERE as a reporter, inside the convention hall, and called it "The Persecution and Assassination of the Democratic Party by the Inmates of the Asylum under the Direction of Mayor Richard J. Daley." But most of the action was outside, on the streets and in the parks—nightsticks, tear gas, jeeps, Mace, baby-blue riot helmets, fixed bayonets, barbed wire, and blood.

It was a mess, for which somebody had to be blamed, and in 1969 Richard Nixon's whimsical Justice Department prosecuted eight prominent anti-war activists—Abbie Hoffman, Jerry Rubin, Tom Hayden, David Dellinger, Rennie Davis, Lee Weiner, John Froines, and Bobby Seale—for having, in effect, conspired to cross state lines in an unlawful frame of mind, causing cops to clobber kids.

Their trial, a tale of two Hoffmans, used up five months and generated 22,000 pages of transcript. Writer-director Jeremy Kagan has boiled it down to two intelligent, nervous, and imperfect hours in **Conspiracy: The Trial of the Chicago 8** (premieres Saturday, May 16; 10 P.M.; HBO). Every word is guaranteed authentic. Almost every absurdity gets its play in court. The actors bear an astonishing resemblance to their originals, especially Robert Loggia as William Kunstler and Ron Rifkin as Allen Ginsberg.

The actors, however, must compete with a lot of fussiness on a small screen, including film footage of the Vietnam War, footage of the anti-war demonstrations at home, the usual sixties-songs soundtrack, and mini-interviews with the principals themselves, grown eighteen years older—an unrepentant and irrepressible Hoffman, a smarmy Rubin, a mellowed Seale, a stouthearted Dellinger, a bad-faith Hayden. These talking-head segments are inserted in the right-hand corner of the dramatic action, rather like split-screen shots of baseball games that require you to watch, simultaneously, the pitcher on the mound and the runner leading off first, except that here it's acting and actuality in the same frame. That's an eye-poking package, a sort of history video. It won't change minds made up in 1969, and whatever will our children think after a trip to this circus?

Michael Lembeck as Abbie Hoffman has the best lines. Robert Carradine as Rennie Davis makes the most sense. Barry Miller as Jerry Rubin protests too much, as if he knew even then that he'd trade in his headband for a stock portfolio. Carl Lumbly, on time off from *Cagney & Lacey,* conveys more dignity than Bobby Seale managed to at the actual trial. Harris Yulin, a talented actor doomed to unsympathetic roles, makes U.S. Attorney Thomas Foran appear more interesting than he really was. Elliott Gould, under control for once as defense counsel Leonard Weinglass, knows when to be angry, bewildered, or bemused. Martin Sheen shows up too briefly as a government witness full of internal contradictions. David Opatoshu as Judge Julius Hoffman is Abbie's hapless punching bag, who seemed from the start to conspire with the yippies at the farce.

And there's enough farce to stuff a season of sitcoms, as Media Brats confront the Pig and oink him to distraction: Hayden's fist-salute, Abbie's kiss, hopscotch in the courtroom, the pandemonium of the jelly beans, bared female breasts, Abbie and Jerry in judicial robes. There are also moments that are, if not profound, at least bewitching: Ginsberg's reciting *Howl,* or delivering an "*Om*" once too often for the judge; Stephanie Finch's Judy Collins singing "Where Have All the Flowers Gone?" (and being gaveled into silence). There is outrage as well: the binding and gagging of Bobby Seale; the contempt citations for defendants and defense counsel before the jury verdict; the five-year sentences, no bail, and assessing the defense for the prosecution's costs.

Of course, the convictions and contempt citations were overturned on appeal. Of course, too, Dwight Macdonald would explain that the trial of the Chicago 8 was something like the Living Theatre and other avant-garde dramatic presentations, a kind of free-form guerrilla theater exposing the bankruptcy of our judicial system. Nonsense. On the whole, at least recently, our radicals have fared better in the courts than they have on the streets. The Media Brats, so expert in manipulating the machinery of images, believed their antics would energize a new generation of revolutionaries. They could not have imagined that their trial would detain us no longer than a TV commercial; nor the bloody tantrums of the Weather Underground; nor the sub-

Photograph by Donal Holway.

sequent narcissism for which Rubin is now an obedient servitor. Was this politics, or was it always merely television?

I don't know. But Abbie, bless him, is still at it. And when he and Amy Carter played it straight in a New England courtroom last month and put the CIA on trial, they acquitted themselves, as the Chicago 8 would have if (we know this from what the jurors told the newspapers afterward) they had played it straight and let the government be the only jerk in town. Anyway, these guys weren't exactly the Decembrists, were they? The Decembrists were hanged.

Conspiracy dances its way to these questions, nods, throws an elbow, steps on a toe, winks, and runs away. All that motion makes us meditate, and I say, two cheers.

Quartermaine's Terms (*Great Performances;* Friday, May 15; 9 to 11 P.M.; PBS) is, alas, Simon Gray's most popular play, I suppose because nobody dares to mount a new production of *Butley* without Alan Bates, and not enough people have seen *The Common Pursuit,* which refuses to settle for the easily melancholy. Still, with Edward Fox as St. John Quartermaine and Sir John Gielgud as the fibrillating schoolmaster Eddie Loomis, we ought to be grateful.

Almost everything in *Quartermaine's Terms* happens in the staff room of the Cull-Loomis School of English for Foreigners, where everybody is unhappy. Henry Windscape (Peter Jeffrey) worries about his daughter Susan, who has had a nervous breakdown. Mark Sackling (Clive Francis) can't finish his novel, grows a beard, and loses his wife. The accident-prone and insufferably provincial Derek Meadle (Paul Jesson) is full of envy and wants tenure and respect. The spinster Melanie (Eleanor Bron) may or may not have helped her invalid mother fall down a flight of stairs and break her neck, before undergoing a religious conversion. The neurotic Anita puts a temporary end to her husband's philandering by getting pregnant with a girl-child, to be named Ophelia. Eddie (Gielgud) is in love with Thomas, his co-principal, who dies without our ever having met him.

All these miserable people—waiting around like time capsules for the future to open them and discover their secrets—depend on Quartermaine to listen to their troubles and paint their walls and baby-sit their children. He, on the other hand, depends on them for the very integrity of his personality. He has no social life, except as they invite him to dinner or the theater or a game of croquet. He has no home except the school. He has no emotional weather, except his tact and a sort of baffled decency. But when he is in need, he is not heard or wanted.

Gray specializes in philosophy gone wrong, sexuality denied or destructive, writing and magazines that fail, civilized fatigue, loneliness, betrayal, disappointment as the glue in which the jokes are stuck. In *Butley* and *The Common Pursuit,* the wit is wicked enough to keep these specialties spinning until they all fall down and gasp. *Quartermaine's Terms,* unfortunately, depresses from the start.

Fox, though, is splendid, locked in his modest expectations like a polite child left to grow old on the step outside a locked door. "What a nice man you are!" sobs Anita, but she is crying for herself. Of the sick Susan, Windscape says, "Lightness hurts her mind," but at Quartermaine's the room is dark; he has failed at life and can't guess why. Because of Fox, we pity him, and then have no idea at all what to do with such an inconvenient emotion.

Gielgud, of course, abides in any role. If I could enjoy him in *Arthur,* I can enjoy him here, aflutter, somehow dignified in his pathos, meaning well, carrying on, an imperial worrywart who will not speak his love until too late. I'd enjoy him as Batman or Popeye. Both he and Fox are an excuse for the less-than-compelling. ■

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TILLING 'THE TENDER LAND'

"...Copland's worthy 1954 opera has built-in obstacles, but this sensitive production respects its essential dignity..."

DOWN ON THE FARM: *The Long Wharf singers perform Copland with theatrical energy.*

SOME PEOPLE WILL ALWAYS INSIST THAT a great American opera lies buried in **The Tender Land**, just waiting to be rooted out. This is, after all, Aaron Copland's only full-length opera, and Copland, as Virgil Thomson once accurately observed, is the best we have. Stung by the faint praise at the premiere, by the City Opera in 1954, the composer himself first reworked the ground, revising and expanding the score, but the piece never did catch on, despite several productions around the country.

The latest attempt to till *The Tender Land,* presently under way at the Long Wharf Theatre in New Haven, takes a fresh approach: a version arranged for chamber orchestra by music director Murry Sidlin, with Copland's approval, and presented by a theater group rather than an opera company. In most important respects, Long Wharf treats Copland's opera with care, skill, and affection, and no one who attends performances between now and June 7 should consider the time wasted. Even though *The Tender Land* will probably never stir up much audience excitement, it continues to be a likable and occasionally moving work with much fine music, an earnest statement by an important American composer. More faint praise, I know, but the piece does have problems.

The main snag is Erik Johns's libretto, a watery reflection of Thornton Wilder's *Our Town* or, worse, a pale sequel to William Inge's *Picnic.* The action unfolds on a lower-middle-class farm in the Midwest during the early thirties. On the eve of her high-school graduation, Laurie falls in love with Martin, a drifter, but the girl's mother and grandfather have the predictable negative reaction, and she leaves home, alone. To flesh out this slender plot, there is some comic relief from Martin's salty traveling companion, and Laurie gets a lively graduation party complete with country dances à la Agnes de Mille. Presumably this is exactly the kind of homespun Americana Copland wanted to build an opera around—a simple and direct tale, full of honest sentiment and opportunities for folkish music laced with local color. The very plainness of the subject could have been a source of strength, but the poetic language, although not bad enough to be embarrassing, is pedestrian, and the theatrical treatment is downright feeble.

Copland's score, written in the same accessible vein as his ballets, does overcome some of the libretto's failings, but only up to a point. An attractive down-home pastoral color, the almost recognizable songs and dances, and a meticulously controlled lyrical mood are all wonderfully evoked—a master is at work, no question about it. Sidlin has added a couple of Copland's own folk-song arrangements to enrich the party scene, and the transcription for thirteen instruments, if no replacement for the original full-orchestra version, is neatly done. Despite all these good things, *The Tender Land* still has a strangely impersonal tone, a neutrality of expression that one never hears in, say, *Appalachian Spring* or *Billy the Kid.* Perhaps Copland, like Stravinsky, was always more comfortable writing for dancers than for singers. More likely, though, by 1954 he needed a change. After twenty years of writing hits based on grass-roots themes, Copland was obviously beginning to find that well of inspiration running dry.

A worthy opera, then, but with many built-in obstacles, and I doubt that a better case could be made for it than Long Wharf's sensitive production. Arvin Brown directs the singers to respect the essential dignity of the piece while encouraging them to bring as much theatrical energy to the material as it can bear. The action flows easily and naturally within Michael H. Yeargan's ingenious set design, a sturdy clapboard farmhouse that occasionally evanesces to show us the Moss family performing their daily tasks and, in the distance, the tender land itself. Jamie Louise Baer (Laurie), Kristen Hurst-Hyde (Ma Moss), Craig Schulman (Martin), James Javore (Top), and Bruce Kramer (Grandpa Moss) head a cast of first-rate singers, each one a pleasure to watch and a joy to hear.

I HAD ALWAYS THOUGHT OF **Murray Perahia** and Mozart as a fail-safe combination, but something was not quite right at the Metropolitan Museum of Art recently, when the pianist performed two of the composer's concertos. Perhaps Perahia was put off by the high-society tone of the event, a benefit for the museum's concert-and-lecture series. Perhaps it was the overly bright acoustics of the hall fighting with the sound of a dull, unresponsive instrument. Or it could have been the Orchestra of St. Luke's, which played vigorously and efficiently but without much musical character. What-

Photograph by T. Charles Erickson.

ever the reason, these lusterless performances hardly resembled Perahia's CBS recordings of the complete Mozart concertos with the English Chamber Orchestra, among the most keenly perceived and rapturously beautiful interpretations ever put on discs.

It's just possible, too, that Perahia, after concentrating so long on such a huge recording project, has moved on to other things and altered his priorities. Beethoven's sonatas and concertos preoccupy him at the moment, and that might partly explain why his Mozart has suddenly begun to speak so gruffly. Of course, a brusque approach is not entirely out of place in the C minor Concerto (K. 491), a score that greatly influenced Beethoven, and there were more than enough moments in the sunnier G major Concerto (K. 453) to show how deeply Perahia cares about every note he plays—and, in this case, conducts. Even so, too many negative factors conspired to turn a promising concert into a major disappointment.

THERE WAS STILL A CHILL IN THE AIR AT the Met Museum on the following evening, but this time the temperature seemed just about right, as **Jorma Hynninen** gave Schubert's grim song cycle, *Winterreise,* exactly what it needs but seldom gets: a risk-filled, ferociously committed interpretation tempered by a shrewd musical intelligence and generous reserves of vocal stamina. Most singers start off this wintry journey to oblivion on a gentle note, taking listeners by the hand and gingerly leading them across the icy terrain. Hynninen was having none of that. He seized the audience in an iron grip from the very first song, establishing a mood of deranged anguish that he sustained, and even intensified, as the cycle proceeded.

A hunched and haunted figure, Hynninen's riveting physical presence suggested everything from Olivier's Hamlet to a ravaged Ingmar Bergman hero to a Richard Widmark psychotic. He often stretched his voice to its limits, and those who insist on polite vocal manners in German lieder must have cringed each time Hynninen approached the brink. There were dangerous moments, but they almost always arose from an urgent take-it-or-leave-it performing situation, a conscious decision about ways to color and emphasize crucial words or phrases, rather than from a faulty technique. When he chooses, as he frequently did during this performance, Hynninen can spin ravishing mezza voce effects or pour out volumes of tone with more ease than any other baritone singing today. With Ralf Gothoni a full partner at the piano, this was a hypnotic *Winterreise,* and I doubt that anyone lucky enough to be present will soon forget it. ■

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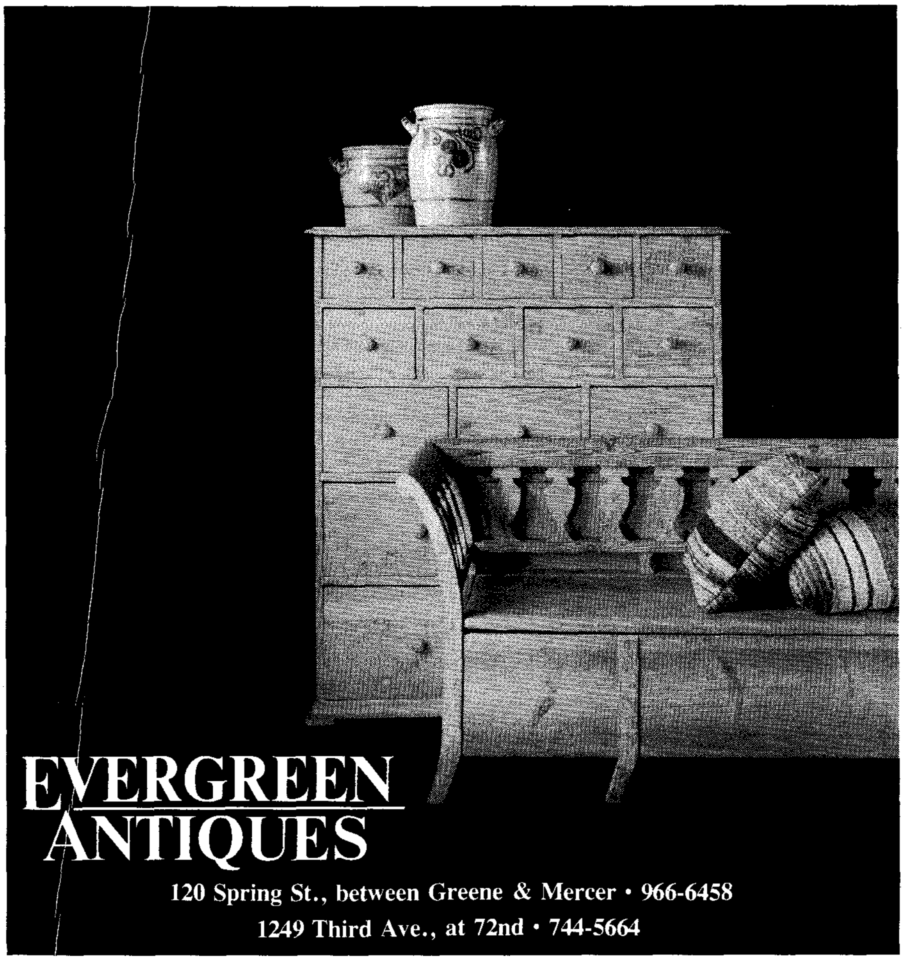

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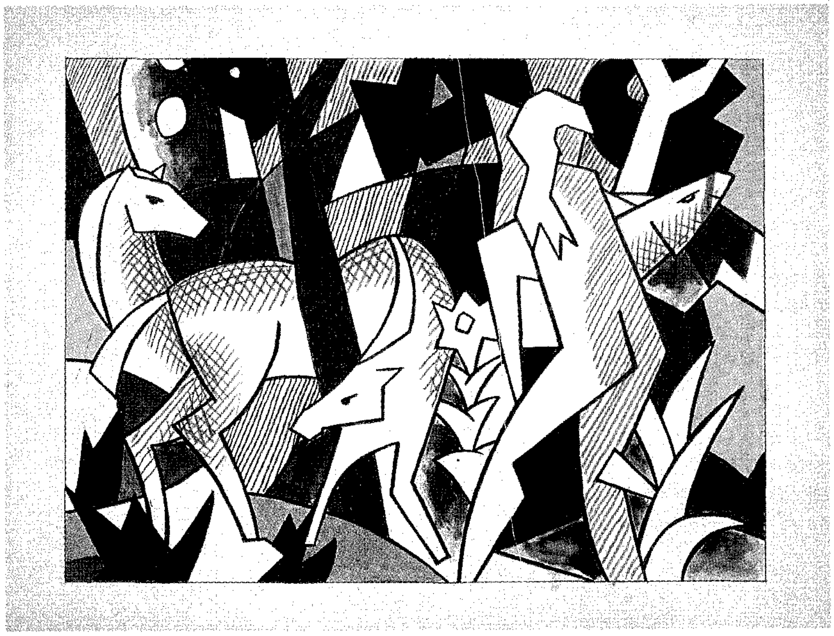
THE LUCK OF THE DRAW

"...Roy Lichtenstein is a modern master. MOMA's 'The Drawings of Roy Lichtenstein' proves the point permanently..."

FOR THE MOMENT, FORGET EVERYTHING you think you know about Pop Art. **"The Drawings of Roy Lichtenstein,"** at the Museum of Modern Art—the most exaltedly witty show of the spring—presents an artist-ironist who is Pop down to his shoelaces. When he takes his clothes off, as he does in his drawings, he reveals quite a substantial classical physique.

To think of Lichtenstein as a classicist will seem odd only to those who know him exclusively as the perpetrator of brash, tough paintings that rewrite the low humor of comics. His version of Pop was a swipe at the unintentional high comedy of Abstract Expressionism, but it was based on love and affection for the independence of life in the ivory tower of pure art. Pop, for Lichtenstein, preserved the authority and independence—and the droll commentary—of the artist, who remains fondly attached to the traditions he spoofs.



BACK TO NATURE: *Final study for* Forest Scene, *1980.*

Lichtenstein is a modern master. If anyone still disbelieves this, MOMA's show will prove the point permanently. The show, which takes the place of a full MOMA retrospective (the catalogue's curious explanation is that the paintings are too big for the space), may well be the best avenue of approach to his method.

His thinking is brilliantly clear in the drawings, and made clearer by the stories that curator Bernice Rose has pried out of him. Early in the forties, before he moved to New York and wandered into Abstract Expressionism, he was a student at Ohio State, where he was trained in a rigorous drawing technique by a professor who would flash a light briefly on a still life, then force his students to draw from memory in the dark. It's a wonderful story: the traditionally trained artist compelled to adjust to the subliminal flash of images in the oncoming blitz of the electronic age.

In 1961, Lichtenstein had an insight that must have hit him like one of those comic-strip lightning bolts. To entertain his children, he copied characters from their bubble-gum wrappers. He must have realized instantly that within the schematic constructions of the cartoon form lay a statement about abstract art and its entanglement with information. He was one of the first to capitalize on the vast possibilities of that insight. The human figure in hard outline gave him more than just a chance to reintroduce figuration into modern art; it provided him with a schematic construct that could absorb and restructure any visual data into an encoded and idea-rich format.

In the beginning, before the full potential dawned on him, he busied himself gleefully poking holes in the high pretensions of Abstract Expressionism with cartoon figures that get most of their punch from their clever perversity. But even at this simplest stage, he was alert to the strategic advantages of his new method. One of his earliest drawings in the show, the inky outline of a leg and garbage can, creates a narrative: Cause (the foot) and effect (the soon-to-be-open lid) are described in perfect succinctness, classically abbreviated like an episode out of Poussin's *The Rape of the Sabine Women,* which tells a whole story through its violent dénouement. But Lichtenstein, as a modern artist with a new world of electronic and print media to pick from, doesn't need myth to create his narrative. The early drawings, so simple at first glance, are precocious in the way they juxtapose text and image, predating conceptualism and "information art" and a good chunk of the eighties.

Pop was the first movement in American art to institutionalize the outrageous, but it had already been outpaced by the modern entertainment industry and its capitalization on the dollar value of shock (and schlock). Hitchcock and Hollywood, the psycho's dagger in the shower, Elvis the Pelvis, and the first pubescent female screamers make Pop look pretty tame by comparison.

Though Lichtenstein's drawings take on some of the polish of the consumer world they satirize, they never forget their high-art origins. Unlike Warhol's hand-drawn paintings from 1960 and 1961, which were done by a commercial artist trying on the role of draftsman, Lichtenstein's "commercial" pose was a canny feint by a trained commando mastering the tactics of style.

Ever the conservative, he moved toward classicism very early, and quite literally. In 1964, he drew the Temple of Apollo in standard comic-strip outline. The lightning bolt must have struck twice. The Temple of Apollo is a collation of identities: It's a real-life Greek temple that most people haven't seen; it's a marker in the history of art; it's a postcard subject, like the Parthenon. The farther you get from the real object, the better-known is its debased image. Lichten-

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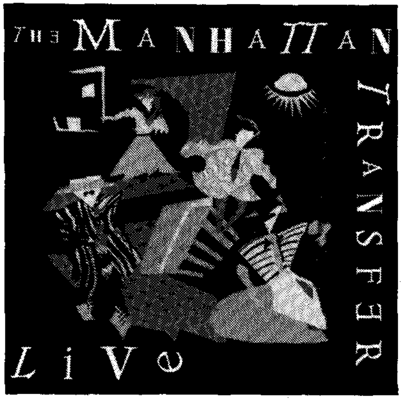

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stein realized that popular culture absorbs its high artifacts, chews them up, and spits them out as kitsch. In 1966, he made his clearest statement yet by drawing a set of comic-strip brushstrokes—doing to Abstract Expressionism what he had just done to the Temple of Apollo.

That drawing marks a new awareness of the abstract scheme he had stumbled onto. Rays, bolts, zigzags, Cubist fractures, Deco zaps, and all the abstract symbology of the twentieth century suddenly fell miraculously into his domain. He was free to range through the Great Moments of modern art—Futurism, Surrealism, Cubism, Expressionism—and to subsume them under the all-absorbing irony of the late twentieth century, almost before the era had actually arrived.

From the mid-sixties on, Lichtenstein's career hit full throttle. His clever assembling of all historical moments under the umbrella of style was a conceptual triumph, but it was also a practical technique for gaining admittance to the great art of the past. He could "do" Cubism—could run it through the modernist irony mill—in acknowledgment of its importance, but with no risk of succumbing to its awesome ability to reduce any artist other than Picasso to jelly. He could "do" Matisse just as easily, this time focusing on formal grace and compositional poise. He could extract the balletic balance from Franz Marc and the comic exaggeration from Willem de Kooning's women—parodying their ambitions, commenting on their position as icons, and using all their high-art tricks for his own purposes. He became a master of his art—his sure sense of control is pure delight—and a commentator too. He borrowed not from the paintings themselves but from their glossy reproductions: a crucial distinction, since it recognizes that all mechanical replication of art invariably turns its subjects into parodies.

If Lichtenstein's style is his greatest invention, his irony is his most endearing gift to the world. It's gentle and affectionate, not bitter. Younger artists may feel more at sea in the oceanic turbulence of the information age, but Lichtenstein has made a peaceful accommodation. His comic-strip brushstrokes trail off into comic-strip drips. His hard line softens over a Fragonard-style satyr and nymphs in a Neo-Classical forest, and toughens up again to draw the genuinely Classical Temple of Apollo in the distance. Lichtenstein's irony is directed at style itself, which is fickle, historical, changeable, but—in art's need for it—changeless. Unlike Warhol, who brought the temple down around him, Lichtenstein immortalizes it, and his own sense of humor and love for it. (11 West 53rd Street; through June 2. Catalogue: cloth, $37.50; paperback, $17.95.) ▬

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HAPPY FAMILIES

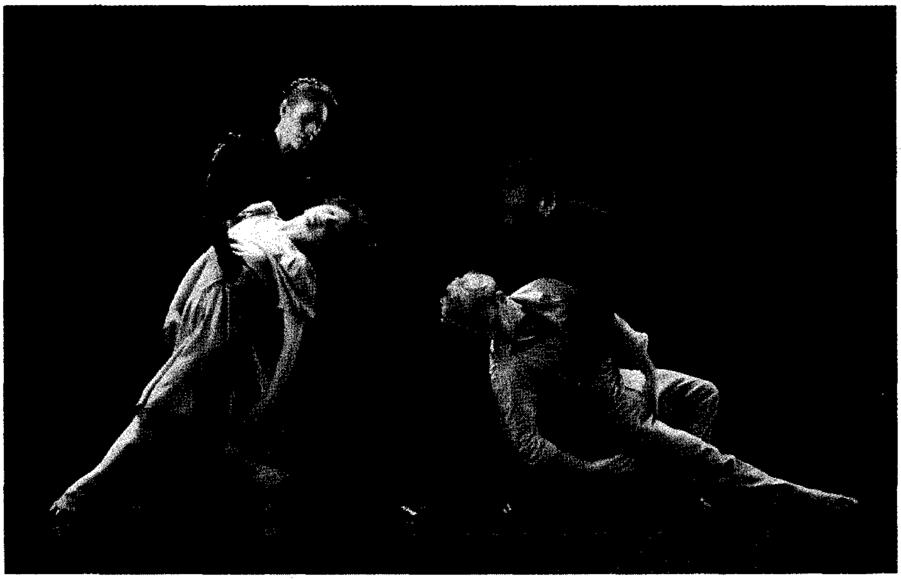
"...*Kith and Kin* suggests that dreams of generations bound in perfect love are most potently realized through dance..."

IN *Private Domain,* PUBLISHED BY KNOPF in conjunction with the opening of his season at the City Center, **Paul Taylor** chronicles his life through 1974, the year he stopped performing and began to choreograph with a new richness and command. It's a strange book—convoluted, witty, overwritten, by turns frank and coy, observant, moving. One of its persistent underlying considerations is the way in which one generation nurtures the next. It examines the link between parent and child, teacher and student, choreographer and performer. This theme is also the subject of Taylor's latest ballet, *Kith and Kin.* In the book, the relationships are complex and often troubled; their resolution is sometimes unsatisfactory, nearly always incomplete. In the dance, which is set to Mozart's serene, joyous Serenade No. 4 in D, they are simplified and idealized, elders and the young in radiant accord.

Elie Chaib and Susan McGuire, in black, vaguely Edwardian costume, preside over a bevy of eight lively boys and girls who, in their neatly pressed shirts and trousers or puffed-sleeve dresses, look like they could be incarnations of the Billys and Janes who accompanied Taylor to grade school in the forties. The senior dancers are now parents, now teachers, occasionally pressed into service as chaperone or coach. Essentially, they're the figures who socialize their charges by demonstrating how things are done. Loving consorts, they move with sedate grace in motifs that echo formal social dances going back to the eighteenth century while the rambunctious kids cut up with country dancing, jitterbugging. No doubt Chaib and McGuire also represent the mature choreographer, whose work originally derived from his own body, and who must now express his vision through instruments physically and temperamentally very different from his own.

Conflict is nevertheless nonexistent. The two generations are ever-attentive, ever-gracious to each other; the youngsters observe and imitate their mentors' example with tender respect; the older folks allow their progeny's newfangled form of dancing, even give it a whirl themselves. The elders civilize the young without quenching their vitality and, in the end, cede the limelight to them unbegrudgingly.

Another sort of creature is woven through the choreography in the person of Cathy McCann. A paragon of feminine athleticism, she skips and sails through the others' formations, a free spirit in a white slip. She is dance in its essence, tied to no specific time and place, but an eternal force that animates and connects. Writing his memoirs may have been a way for Taylor to make his peace with the imperfect alliances of real life, but *Kith and Kin* suggests that dreams such as that of generations bound in perfect love are, at least for him, most potently realized through dance.



TEACHERS' PETS: *The generation gap is narrowed in* Kith and Kin.

CONVENTIONALLY, A CLASSICAL BALLET is organized on strict hierarchical lines. The principal dancers reign center stage, assuming the most demanding responsibilities; they are duly backed by the ranks of soloists and ensemble. Members of the corps de ballet are essentially anonymous; the whole point of them is not individuality but a powerful mass created through replication. In *Le Tombeau de Couperin,* created for the Ravel Festival in 1975 and revived by the **New York City Ballet** for its spring season at the New York State Theater, Balanchine operates as a radical within a tradition he reveres. Stripping away the central figures that are the usual focus of our attention, he proposes a dance universe in which there is *only* the corps de ballet.

The result, quite naturally, is a dance about pattern. Balanchine takes his inspiration from the European social dances of centuries past in which every individual figure was paired and every couple part of a larger group. The company moves in intricately ordered lines, circles, and squares—meeting, changing partners, then returning securely to home base. Our native square dancing is a later, lusty version of this sanguine and courteous social intercourse, a fact Balanchine cleverly notes in his closing section with frisky footwork and howdy-partner handshakes.

For the most part, though, the choreography has an eighteenth-century French flavor, echoing the tribute Ravel is making to the *confrère* who preceded him by 200 years. The movement is filigreed, precise, and infinitely gracious. The continually shifting formations have an exquisite delicacy and objectivity, both in their shape and in the manner of their execution. Yet Impressionism is not forgotten. Again and again, clusters of graceful figures suggest reflections of flowers that appear and dissolve in shimmering pools of water.

Photograph by Beatriz Schiller.

If, as it appears, *Tombeau* was Balanchine's tribute to the hundreds of "nameless" dancers who had served him for some four decades, it also evokes the idea of a happy family, one in which concepts of handsome behavior have been so well imbued that the youngsters can take charge of the scene, comporting themselves beautifully, in the absence of the usual leaders and guides.

WITH ONLY A HANDFUL OF MASTERworks, **Antony Tudor,** who died April 19, made himself the peer of Balanchine, Ashton, Graham, and Cunningham. It is apt to compare Tudor with the century's geniuses of modern as well as classical dance. Although he pursued his career in the latter camp—first in his native England with Ballet Rambert, then with American Ballet Theatre—his work lies somewhere between the two genres. His dance language fuses an inherited academic vocabulary with natural gesture pushed to a level of intense eloquence. His subject is never dance for its own sake, but the human psyche—in particular, its torments.

One can remember Tudor's ballets for a number of singular beauties. There are visual ones—infrequently remarked—such as the succession of ravishing stage pictures in his *Romeo and Juliet* and the isolated strange, piercing images that stud even his sweetest or acerbically witty works. Most profoundly, there is the ability of his psychological studies to evoke in us an identification with their characters' plight, and to offer solace for our own.

Yet in the shock of Tudor's leaving us (he had no right to, for who shall replace him?), we first recall small things, such as the stillnesses. There is the climax of *Jardin aux Lilas,* for example, where the characters, brought to a fever pitch of repressed longing and despair, freeze in a tableau while the music rushes ahead, then awake as if from some brief aphasia and numbly take up their lives. The most intense moments of quiet, however, are built into the movement itself. Hagar, the heroine of *Pillar of Fire,* and the universal mourners of *Dark Elegies* seem to operate physically by a drawing-in process that periodically climaxes in a burst of energy. As a result, their stark gestures are felt like cries as primal as those of Lear on the heath or an infant in pain.

We are supposed to find consolation for Tudor's loss in the continuing life of his work, presumably under the auspices of its chief custodian, American Ballet Theatre. The company's current revival of *Pillar of Fire* does not inspire great confidence along these lines. Though coached in the role of Hagar by Tudor himself, the young Kathleen Moore, like so many of her peers, is unable to shift the expression of neurotic tension from her face to the center of her body, where it belongs. As a result, acting and dancing remain separate and the ballet seems to disintegrate before our eyes. Moore's deficient performance is merely an illustration of a pervasive problem. The traits characteristic of ABT's present dancers, indeed typical of our times—the body beautiful, the obsession with technical prowess, the cool demeanor and the concomitant failure to connect with others onstage—could easily spell disaster for the Tudor repertoire.

Add to this situation the company's neglect of works like *Undertow,* which a mass audience might find difficult or peculiar, or its sacrifice of Tudor's exquisite, modestly proportioned *Romeo* to Kenneth MacMillan's gaudy, steamroller version. Add further the fact that even sensitive, knowledgeable viewers, who have no trouble believing in maiden-into-swan transformations, claim to be stymied by a ballet whose plot hinges on the idea of a "fallen woman" or a marriage of convenience. You end by hoping Tudor can at least be accorded the ancient epitaph "He did not live to see his work undone." ■

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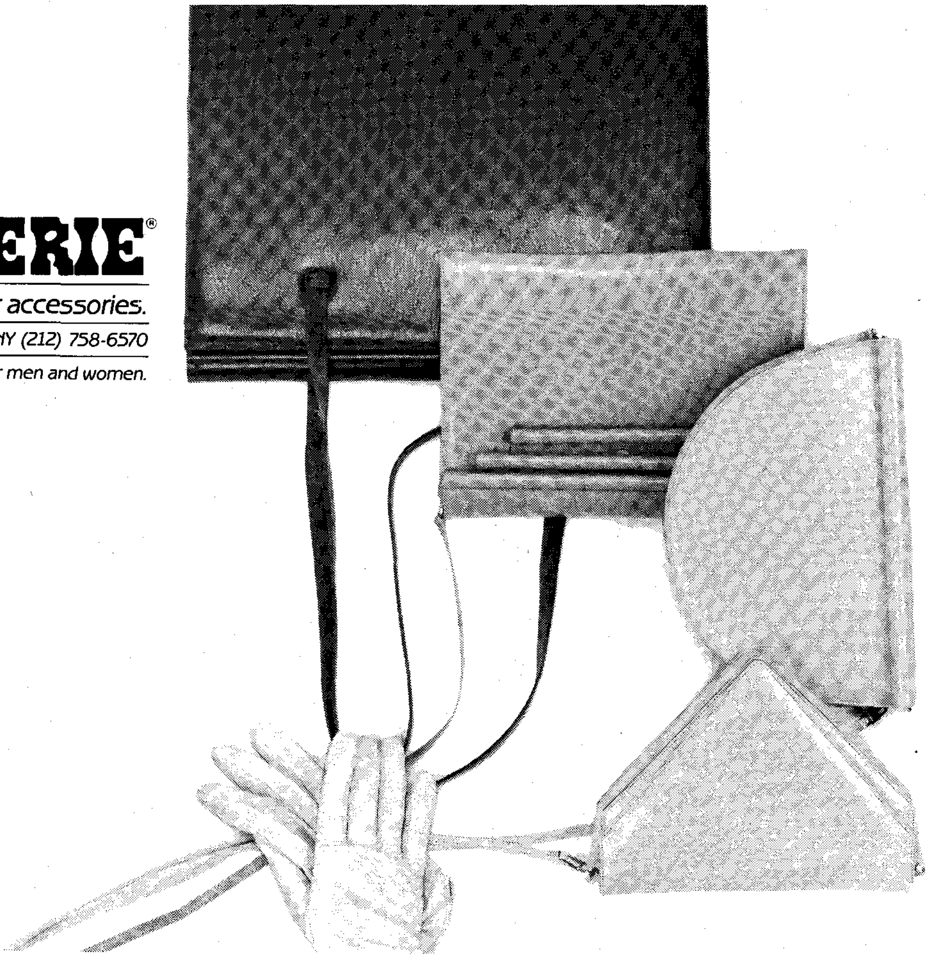

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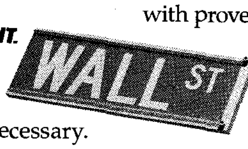

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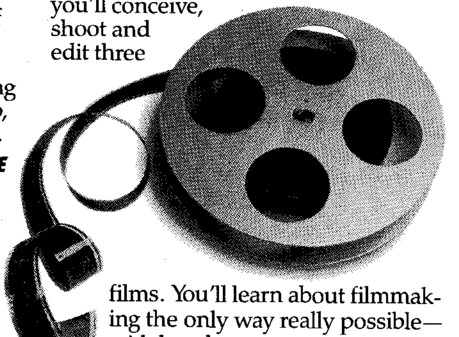

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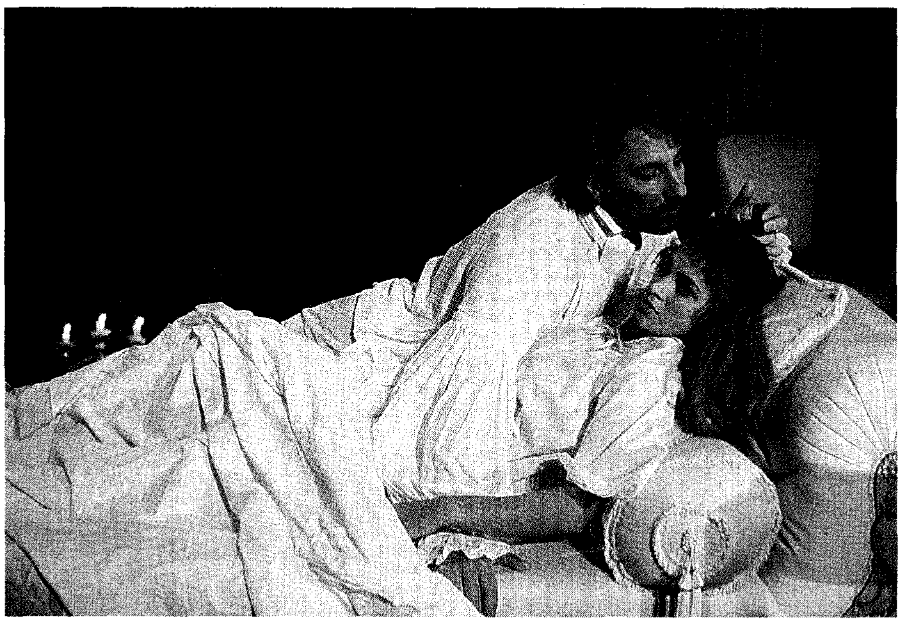
WHEN 'LES' ISN'T MORE

"...*Les Liaisons dangereuses,* by Christopher Hampton, reeks more of stout and Earl Grey than of burgundy and champagne..."



SEDUCER AND VICTIM: *The Royal Shakespeare Company's Alan Rickman and Beatie Edney.*

CHODERLOS DE LACLOS'S WORLD-CLASS masterpiece, *Les Liaisons dangereuses* (1782), which the *Times* called "an obscure French epistolary novel," is as familiar to the literate as *Tristram Shandy* or *The Sorrows of Young Werther.* Ernst Jünger should have included it among his "gruesome books," with Sade's *La Philosophie dans le boudoir;* but, unlike the Divine Marquis, the artillery officer Laclos was, at least on this one occasion, a genuine writer. The novel is a psychological and philosophical horror story wherein the irresistible seducer, the Vicomte de Valmont, and the supreme seductress, the Marquise de Merteuil, former lovers and now companions in nefariousness, plan and execute the seduction and downfall of two young women: the married Présidente de Tourvel, 22, a woman of matchless beauty, piety, and virtue, and Cécile Volanges, 15, a lovely, spirited, innocently sensuous girl.

Their motive? Vanity and Don Juanism on Valmont's part, vanity and vengefulness toward an ex-lover Cécile is to marry on Mme de Merteuil's; but also, and especially, the Iago-like pursuit of the pleasures of evil. For *Les Liaisons* is far more metaphysical than physical, and not in the least prurient; to oversimplify, it is the destruction of a noble soul and the corruption of a sweet child for the joy of wreaking havoc, for the glory of conquering impregnable purity and unsoiled adolescence, for the titillation in proving a seraph and a cherub no match for two collusive demons. There are sensual gratifications, but they pale before the planting of Satan's flag in God's territory.

Christopher Hampton's stage adaptation of **Les Liaisons dangereuses** is not only a trivialization and vulgarization of the novel but also a fatuous and unappetizing play in its own right. Unlike many colleagues, I believe that an adaptation of a major work of art, if it commits the artistic gaffe of transposing the work into a medium where it cannot properly function, should at least strive for the same level of seriousness as the original. But the play neither can nor cares to operate in that realm. Laclos, by using the slow, discursive epistolary form, was able to convey the gradual erosion of Mme de Tourvel's resistance, as well as analyze in clinical and moral detail the spread of a poison. In this, he approximates the *moralistes,* such as La Bruyère and Joubert, and, more important, extends into prose (as Jean Giraudoux has shown in a penetrating essay) the style of Racine's dramatic poetry. For the novel is written in the sparse, translucent diction of Racine, with all the equilibristic elegance of neoclassical syntax, and thrives on the powerful clash between moral disruptiveness and formal control. Hampton has deracinated the work, reducing its icily burning Frenchness to ribald English badinage; instead of Racine, he gives us not even Congreve, but Wycherley.

One of the strengths of Laclos's epistolary strategy is—besides allowing various correspondents to report the same events differently—the letter writer's ability to frame his accounts of mock sincerity and fake passion with monstrously lucid, cynical comments to his or her correspondent and accomplice. A letter thus becomes a double-bottomed construct, and theater can't duplicate this: Valmont can undercut his eloquent pursuit of Mme de Tourvel only with winking asides to the audience or with jeering notes in his romantic cantilenas. The former instantly remove the sense of tragedy, the latter turn the victim into a susceptible idiot and likewise undermine the tragedy.

But there is a device that even the play could thrive on—dramatic irony. As long as we know from his confidences to Merteuil what Valmont is really up to, he can play his wooing of the confused Tourvel and seduction of the unsuspecting Volanges absolutely straight with startling effect. Yet as written by Hampton, directed by Howard Davies, and performed by these RSC actors—notably Alan Rickman as Valmont—the fascination of doubleness and ambiguity is lost, as are the growing frenzy and the ultimate despair. When the stage version tries, near the end, to shift gears into tragedy—albeit of a social and historical sort, not Laclos's dialectical and transcendental kind—it's too late: There is no way for Pulcinella's removed mask to reveal a tragic penitent.

Essential to the novel's drama is the *beauté du diable* of its villains and the exquisiteness of its victims. Valmont is clearly a man of extreme virility, handsomeness, and manly grace; Mme de Tourvel is the consummate challenge to him of angelic loveliness blended with voluptuous femininity. Alas, Alan Rickman, though rich-voiced and well-spoken, gives us a quite unaristocratic, rather oily histrion, midway between a fop and a jackanapes. His favorite maneuver is to close his already slitty eyes entirely

Photograph by Martha Swope.

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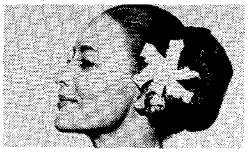

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while soulfully parting his lushly damp lips, which makes him look like a fish trying to sing a passionate aria. His gestures are excessive and his footwork is skittish; this Valmont would seem to be a greater threat to her footman than to Mme de Tourvel. As for the lady, Suzanne Burden turns her into a husky-voiced, angular tomboy with a lopsided face and unfeminine coiffure; she is raw, rawboned, and incipiently querulous, and Hampton unhappily tunes in on her story when she is already half hooked on Valmont. The character is thus deprived of both her womanly and her angelic nature.

The most highly touted performance in London was Lindsay Duncan's Merteuil. Miss Duncan is an accomplished technician with a pleasing countenance and the ability to convey breeding and temperament; she also sneers well—too well. She has some of the less fortunate features of sundry British actresses: something rheumy about the eyes, nostrils that outflare a coney's, an overweening upper lip, and a slightly pinched, high-pitched voice. They do not add up to a strongly sexual—or even Gallic—presence. This lack, to be sure, is symptomatic of the production, which reeks of stout and Earl Grey rather than of burgundy and champagne. Among the rest, only Beatie Edney, as Cécile, scores: She evokes a wholesome but corruptible teenager with an endearing eagerness to yield, and if her hairdo is out of period (like so much else here, deliberately or otherwise), it at least suggests, like her general appearance, one of Balthus's favorite models.

The scenery by Bob Crowley makes the most of economic constriction. It's a unit set in brown, cream, and beige tones, all wooden slats, brutalized bureau drawers with necklaces hanging out like ravaged intestines, and swirling draperies spreading their florid disarray into the auditorium. But when his costumes repeat these wan vanilla and sober earth tones, with only the merest hint of peach or rose, the effect is, inappropriately, of a movie in sepia tone. Chris Parry's lighting is excellent, but for what I take to be an intrusion of Beverly Emmons, his American associate, in the form of varicolored stripes of light shakily projected onto a whitish jacket of Valmont's. Ilona Sekacz's updated period music, which disintegrates into a fine harpsichord hysteria, is good, save when it tries to convey electronically something snapping in Valmont.

The gifted Christopher Hampton has fallen into lesser errors as well. He has studded his text with fairly explicit overtones of perversion that, in Laclos, are hardly a whiff. There are solecisms ("intriguing" for "fascinating," "general factotum," "the reason was because") of the sort Laclos was incapable of. Worst of all are the smug anachronisms, verbal and visual, heralding the Revolution. These are almost as lip-smacking in their irrelevant politics as the endless sexual puns, the very thing Laclos execrated in a footnote. Thus Valmont, of Cécile: "I found her very open to persuasion"; or Valmont, in an ardent letter to Mme de Tourvel, which he writes using the naked back of a concubine for his desk, "I have just come—to my desk... The position in which I find myself as I write...," etc. This incident, rating in Laclos a throwaway line or two, is drawn out into a lengthy scene, in which the courtesan absurdly holds a sheet against her body and Valmont doesn't undress at all.

Some of these drawn-out unsubtleties must be chalked up to the director, a great rubber-in of things that were better erased. But we are back to the basic unstageworthiness. The novel speaks mightily to the imagination, which fills the interstices with a terrible beauty; the play, spelling things out, does not cast the spell of the unspoken and unspeakable. The artillery officer Laclos, a specialist in fortifications and their conquest, wrote one of the most terrifying accounts of the duel of the sexes. Hampton, Davies & Co. have turned this design for human casemates and cannons into a tonier and naughtier Tom and Jerry cartoon.

In brief: Sleight of Hand IS A PLAY about magic and potential mayhem in which a mean, drunken magician and a mean, violent choreographer-director fight it out over a woman, the magician's mistress and the director's actress, with guns and magic, and perhaps also with her collusion. In this turbid piece of nonsense, the dead keep coming back to life—not once, but continually—and your not knowing who is doing what to whom is surpassed only by your not caring to figure it out. The magic, devised by Charles Reynolds and executed by Harry Groener, far surpasses the writing by John Pielmeier, whose sole claim to fame is the abysmal and undeservedly successful *Agnes of God*. If only, in a supreme magic trick, the play could make itself disappear!

Educating Rita, by the Liverpudlian Willy Russell, is yet another charming variation on the Pygmalion myth, going Shaw one twist better in having the creation help re-create her creator. Rita is a culture-starved hairdresser and wife who gets a sodden goof-off of an English prof and ex-poet to teach her literature and literacy in an adult-education tutorial. Even as he reluctantly makes her educated and refined, but also less original, she starts, but only *starts,* him on the road to salvation. Laurie Metcalf wrestles gallantly, but not wholly successfully, with an accent and part she cannot quite hack; Austin Pendleton whines and attitudinizes spinelessly, monotonously, and un-Britishly as the prof. Only his pronounced stammer is persuasive. ■

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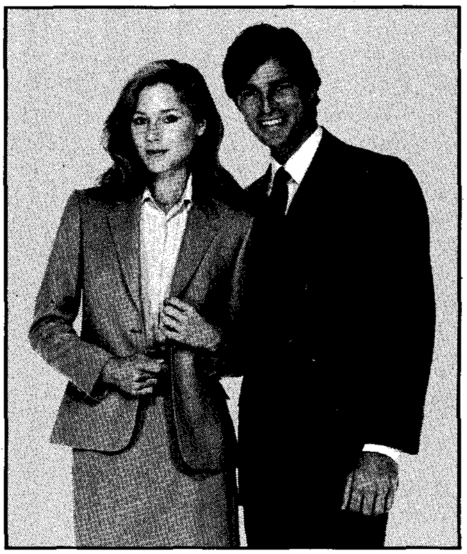

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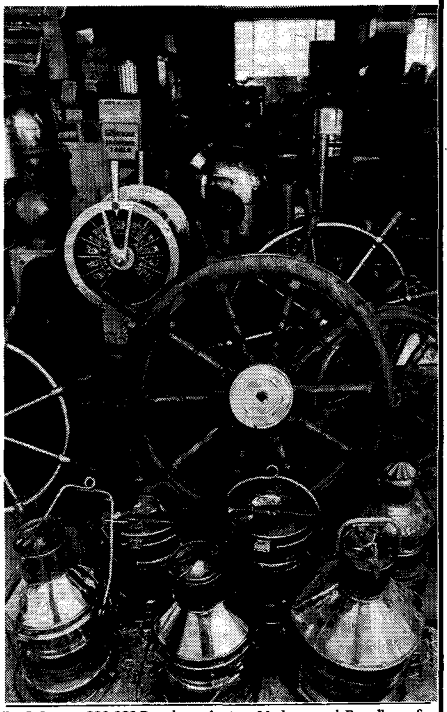

SALES & BARGAINS

BY LEONORE FLEISCHER

IN HOUSE

THE ANNUAL THREE-DAY PACE COLLECTION sale, held at the warehouse, offers top-of-the-line contemporary furniture at enormous discounts. Included are one-of-a-kind items, some floor samples or returns, and discontinued or slightly soiled or scratched merchandise; most items, however, are in excellent or mint condition. A few examples: 72-in.-long bent-glass dining tables, list $4,200, here $985; vitrines, list $4,600, here $2,200; stainless-steel-and-glass mirrored-back vitrines, list $18,000, here $4,500; Italian-leather three-seat sofas, list $7,200, here $2,310; matching lounge chairs, list $4,050, here $1,210; large white cotton-and-linen-damask-covered three-piece sectionals, list $19,745, here $6,750; 6-ft.-long olive ash-burl credenza (top slightly scratched), list $16,435, here $4,500; metal executive desks with saddle-leather and black glass insert, including return and file pedestal, list $7,290, here $2,640; leather executive chairs, list $3,200, here $1,100; leather dining chairs with chrome frame, list $1,300, here $435; curved-glass etched-top coffee tables, list $1,810, here $715; and much more, including modular units, wall systems, tables, cabinets, and consoles. Upholstery-weight fabrics (sold by the roll), list $75–$125 a yd., here 50 cents to $5. Everything sold as is. Delivery arranged at additional cost. A.E., M.C., V., checks accepted; all sales final. *The Pace Collection, Inc., 11-11 34th Ave., Long Island City (718-721-8201). By car from Manhattan: Take the 59th St. Bridge, lower road; make right onto Crescent St.; then make right onto 43rd Ave.; make right onto Vernon Blvd.; then make right onto 34th Ave.; go to 11th St. Fri. 9 a.m.–7 p.m., Sat. till 5 p.m., and Sun. 11 a.m.–4 p.m.; 5/15–17 only.*

CARRIED AWAY

WINGS LUGGAGE IS HAVING ITS SEMI-ANNUAL showroom clearance of discontinued luggage. Both individual pieces and sets are available. Selection includes: Pacemaker B-4 bag in belting leather, was $700, now $350; complete lines of Scottish nylon-tweed or acrylic-herringbone luggage with leather trim, were $145–$450 each piece, now $39.50–$185; Westfield nylon pack-cloth luggage with

DO NOT PHONE: *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017, six weeks before the sale.*

leather trim, was $115–$445, now $55–$200; Overland luggage of 1,000-denier ballistic nylon with leather trim, was $115–$255, now $55–$110; top-rated Bunk bags of Cordura nylon, were $95–$235, now $45–$90; imported nylon-with-leather-trim five-piece sets, including garment bag, two Pullman bags, carry-on, and shoulder tote, were $300–$450, now $100–$150; assorted leather goods, including attachés, some one-of-a-kind, were $75–$600, now $25–$200. Checks accepted; no credit cards; all sales final. *Wings, 379 Fifth Ave., near 35th St., fourth floor (532-2695); Mon.–Fri. 9 a.m.–6 p.m. and Sat. 11 a.m.–5 p.m.; through 5/21.*

A MAN'S A MAN

HERE'S A SALE ON A SELECTION OF MEN'S clothing in sizes 36–42 for jackets and coats, 28–36 for pants, and S–XL for shirts and sweaters. For example: rayon-and-silk pleated shorts and pants, retail $75 and $120, respectively, here $35 and $60; triple-pleated rayon-gabardine pants, retail $130, here $65; linen-and-cotton striped pants or cream-colored crinkled-cotton pants, retail $140, here $70–$85; linen-jacquard pants, retail $170, here $85; short- and long-sleeved tissue-linen shirts, retail $130 and $140, respectively, here $70 and $80; cotton-print and -jacquard shirts, retail $80 and $90, here $40; short- and long-sleeved washed-silk-broadcloth shirts, retail $120 and $130, respectively, here $65 and $70; soft hand-knitted cotton sweaters in abstract patterns, retail $240, here $130; cotton-intarsia cardigans, retail $180, here $95; unlined crinkled-cotton jackets, retail $310, here $150; assorted unlined linen-blend jackets, retail $200–$400, here $150–$200; long rayon-and-cotton coats, retail $450, here $225. Cash only; all sales final. *Andrew Fezza, Ltd., 499 Seventh Ave., near 37th St., fourth floor north (695-6800); Wed.–Fri. 9 a.m.–6 p.m.; 5/13–15 only.*

SHIRT STORIES

MEN'S CLASSICALLY STYLED, BEAUTIFULLY made shirts are featured at this sale; there are also pleated skirts for women, some with matching blouses. Men's sport shirts (size S–XL) include: oversize cotton or cotton and linen blends in solids and patterns, retail $55–$80, here $17–$26.50; cotton traditional-style, button-down, or European-collared shirts, retail $45–$70, here $16.50–$22.50; short-sleeved cotton shirts, retail $45–$60, here $15–$20; cotton-pinpoint-oxford or -broadcloth dress shirts, some in stripes and checks (sizes 14½–16½), retail $50–$70, here $17.50–$23. Women's cotton-chambray pleated skirts (sizes 4–14) in pastels, stripes, or plaids, retail $75, here $15; assorted blouses, some to match skirts, also on sale. Checks accepted; no credit cards; all sales final. *Acorn, 920 Broadway, near 21st St., Room 601 (677-4520); Mon.–Fri. 8:30 a.m.–6:30 p.m. and Sat. 10 a.m.–2 p.m.; through 5/16.*

BOBS AND CURLS

THIS UPPER WEST SIDE SALON IN THE Hotel Olcott is offering reductions on three services. Quantum permanent and cut, was $110, now $55; manicure and pedicure, was $35, now $25; natural highlighting with foil, was $110, now $60. Checks accepted; no credit cards. *Martino Hair Design, 27 West 72nd St. (874-6867); Mon.–Thurs. 11 a.m.–7 p.m. and evenings by appointment; through 6/11.*

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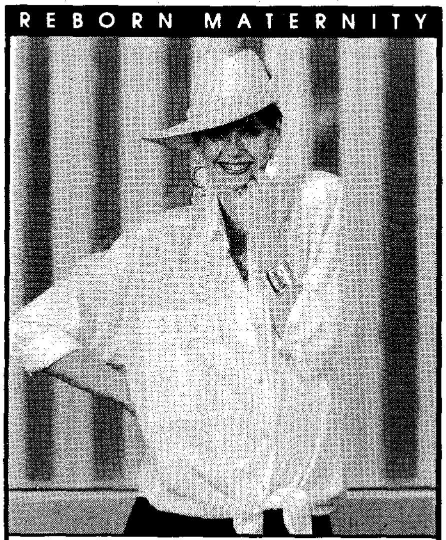
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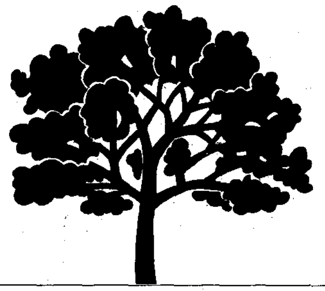

about 40 percent off on all entrées served in the restaurant (discount doesn't apply to take-out or delivery orders). Menu includes: fish brochette—wedges of fresh fish broiled with cherry tomatoes, bell peppers, and onions, with basil and garlic—and seasoned rice, was $7.50, now $4.50; pasta primavera—tomato, spinach, and egg fusilli with pesto sauce—and salad, was $6.25, now $3.75; cheese tortellini with sun-dried tomatoes and broccoli, was $6.95, now $4.25; broiled boned brook trout and almonds—fish marinated in lemon and white wine—with new potatoes, was $7.75, now $4.65; baked Idaho potato with fresh steamed vegetables and Cheddar cheese sauce or taco Mexicana—9-in. tortilla with chili, cheese, tomatoes, onions, sour cream, and guacamole—or vegetarian lasagna with cheeses and homemade marinara sauce, with salad, was $6.50, now $3.90. Ask the cashier for a card enabling you to get 20 percent off through August 31 on meals ordered after 3 P.M. (includes beverages, home-baked muffins, pies, and carrot and cheese cake). Cash only. *Great American Health Bar, 2 Park Ave., near 33rd St. (685-7117); Mon.–Thurs. 3–8 p.m. and Fri till 6 p.m.; through 5/22.*

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CORRECTION

AS THE RESULT OF A TYPOGRAPHICAL ERror, an incorrect address was printed for Brunellier ("Cut and Color," May 4), a modish hair salon where an appointment is never necessary; the sale includes cutting and coloring services. The correct address is *Brunellier, 241 East 60th St., second floor (758-7779); Mon.–Sat. 9 a.m.–6 p.m.; through 6/30.* ■

CUE

A Complete Entertainment Guide for Seven Days Beginning

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THEATER GUIDE

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx and Brooklyn, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. **FILM FORUM—Watts St. west of Sixth Ave.** (431-1590). #1—Through 5/19: *Hearst Metrotone Newsreel Show.* #2—Through 5/31: "Japanese Widescreen Masterworks." 5/12–13: *Goyokin; Harakiri.* 5/14: *The Human Condition,* Part II: "Road to Eternity." 5/15–16: *Pigs and Battleships; When A Woman Ascends the Stairs.* 5/17–18: *The Bad Sleep Well.* 5/19–20: *Tokyo Olympiad.*

2. **THALIA SOHO—Vandam St. west of Sixth Ave.** (675-0498). 5/13: *Funny Face; On the Avenue.* 5/14: "Comedy of Frank Tashlin": *The Good Humor Man; The Geisha Boy;* Tashlin cartoon. 5/15–16: *Breathless* (1959); *Band of Outsiders.* 5/17: *Otello; The Medium.* 5/18: *The More the Merrier; The Devil and Miss Jones.* 5/19: "Directed by Douglas Sirk": *Written on the Wind; Slightly French.*

3. **ESSEX—Grand St. at Essex. St.** (982-4455). Through 5/14: *Steele Justice; American Ninja 2: The Confrontation.* Opening 5/15 (tent.): *Meatballs III; Angel Heart.*

4. **BLEECKER STREET CINEMAS—Bleecker St. at La Guardia Pl.** (674-2560). #1—*Festival of Claymation.* #2—*Working Girls.*

5. **WAVERLY—Sixth Ave. at W. 3rd St.** (929-8037). #1—*Tin Men.* #2—*Raising Arizona.*

6. **8TH STREET PLAYHOUSE—8th St. east of Sixth Ave.** (674-6515). *Forever, Lulu.*

7. **MOVIELAND 8TH STREET—8th St. east of University Pl.** (477-6600). #1—*Gardens of Stone.* #2—*Lethal Weapon.* #3—*Angel Heart.*

8. **THEATRE 80—St. Marks Pl. west of First Ave.** (254-7400). 5/13: *The Fugitive Kind; One-Eyed Jacks.* 5/14: *Charlie Chan's Secret; Charlie Chan in Dead Men Tell.* 5/15–16: *The Red House; D.O.A.* 5/17: *Camille* (1936); *Queen Christina.* 5/18: *General Della Rovere; Open City.* 5/19: *Little Women* (1933); *Pride and Prejudice.*

9. **CINEMA VILLAGE—12th St. east of Fifth Ave.** (924-3363). 5/13–14: *Macbeth* (1971); *Hamlet* (1969). 5/15–16: *Bizet's Carmen; Don Quixote.* 5/17: *Détective; First Name: Carmen.* 5/18–19: *Traffic; And Now for Something Completely Different.*

10. **RKO ART GREENWICH—Greenwich Ave. at 12th St.** (929-3350). #1—Through 5/14: *Radio Days.* Opening 5/15: *Ishtar.* #2—Through 5/14: *The Assault.* Opening 5/15: *Ishtar.*

11. **QUAD CINEMA—13th St. west of Fifth Ave.** (255-8800). #1—*Hollywood Shuffle.* #2—*Creepshow 2.* #3—*Law of Desire.* #4—Through 5/14: *Scene of the Crime.* Beg. 5/15: *Padre Nuestro.*

14th–41st Streets

20. **23RD STREET WEST TRIPLEX—23rd St. bet. Eighth and Ninth Aves.** (989-0060). #1—*Steele Justice.* #2—*Project X.* #3—Through 5/14: *The Aristocats; Making Mr. Right.* Opening 5/15: *Meatballs III.*

21. **GRAMERCY—23rd St. at Lexington Ave.** (475-1660). Through 5/14: *Blind Date.* Opening 5/15: *The Gate.*

22. **BAY CINEMA—Second Ave. at 31st St.** (679-0160). *Creepshow 2.*

24. **LOEWS 34TH STREET SHOWPLACE—34th St. at Second Ave.** (532-5544). #1—*Platoon.* #2—*Hot Pursuit.* #3—*The Secret of My Success.*

25. **34TH STREET EAST—34th St. at Second Ave.** (683-0255). Through 5/14: *Project X.* Opening 5/15: *Ishtar.*

42nd–60th Streets

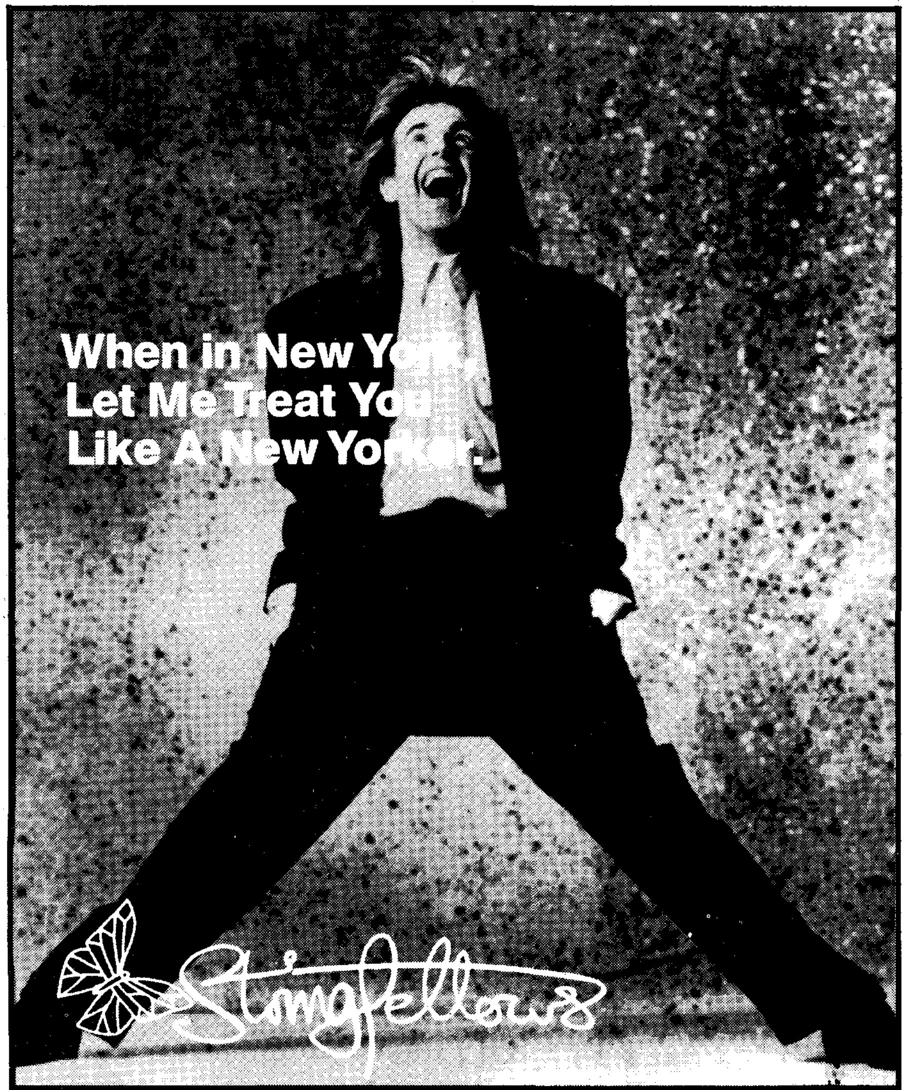
31. **LOEWS ASTOR PLAZA—44th St. west of Broadway** (869-8340). *Extreme Prejudice.*

33. **CRITERION CENTER—Broadway bet. 44th–45th Sts.** (354-0900). #1—Through 5/14: *Project X.* Opening 5/15: *The Gate.* #2—*Lethal Weapon.* #3—*Police Academy 4: Citizens on Patrol.* #4—*Angel Heart.* #5—*The Allnighter.* #6—*Malone.*

34. **EMBASSY 1—Broadway bet. 46th–47th Sts.** (757-2408). *Creepshow 2.*

35. **MOVIELAND—Broadway at 47th St.** (757-8320). *The Secret of My Success.*

36. **EMBASSY 2—Seventh Ave. bet. 47th–48th Sts.** (730-7262). *American Ninja 2: The Confrontation.* **EMBASSY 3**—*Hollywood Shuffle.* **EMBASSY 4**—*Hot Pursuit.*



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37. CINE—Seventh Ave. bet. 47th–48th Sts. (398-1720). #1—Through 5/14: *Programmed to Kill.* Opening 5/15: *Meatballs III.* #2—*Platoon.*

39. UNITED ARTISTS TWIN—Broadway bet. 49th–50th Sts. (247-1633). #1—*Steele Justice.* #2—Through 5/14: *Blind Date.* Opening 5/15: *Hour of the Assassin.*

40. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. (757-2406). *Hot Pursuit.*

41. ZIEGFELD—54th St. west of Sixth Ave. (765-7600). Opening 5/15: *Ishtar.*

42. EASTSIDE CINEMA—Third Ave. bet. 55th–56th Sts. (755-3020). *Blind Date.*

44. SUTTON—57th St. east of Third Ave. (759-1411). Through 5/14: *Extreme Prejudice.* Opening 5/15: *Ishtar.*

45. 57TH STREET PLAYHOUSE—57th St. west of Sixth Ave. (581-7360). *A Room With a View.*

46. NEW CARNEGIE—57th St. east of Broadway (582-4582). *Angel Heart.*

47. GOTHAM—Third Ave. bet. 57th–58th Sts. (759-2262). Through 5/14: *Project X.* Opening 5/15: *The Gate.*

48. PLAZA—58th St. east of Madison Ave. (355-3320). *Platoon.*

49. PARIS—58th St. west of Fifth Ave. (688-2013). *L'Année des Méduses.*

50. D. W. GRIFFITH—59th St. west of Second Ave. (759-4630). *Lethal Weapon.*

52. BARONET—Third Ave. at 59th St. (355-1663). *River's Edge.* **CORONET**—*Outrageous Fortune.*

53. CINEMA 3—59th St. west of Fifth Ave. (752-5959). *Children of a Lesser God.*

54. CINEMA I—Third Ave. at 60th St. (753-6022). *Gothic.* **CINEMA II**—(753-0774). Through 5/14: *Tin Men.* Opening 5/15: *Personal Services.*

61st Street and Above, East Side

60. UA GEMINI TWIN—Second Ave. at 64th St. (832-1670). #1—*The Secret of My Success.* #2—(832-2720). *The Stepfather.*

61. BEEKMAN—Second Ave. at 66th St. (737-2622). *Raising Arizona.*

62. LOEWS NEW YORK TWIN—Second Ave. bet. 66th–67th Sts. (744-7339). #1—*Creepshow 2.* #2—*Radio Days.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. (734-0302). *Sweet Lorraine.*

64. LOEWS TOWER EAST—Third Ave. bet. 71st–72nd Sts. (879-1313). *Gardens of Stone.*

65. UA EAST—First Ave. at 85th St. (249-5100). *Creepshow 2.*

66. 86TH STREET EAST—86th St. east of Third Ave. (249-1144). *Hollywood Shuffle.*

67. LOEWS ORPHEUM—86th St. at Third Ave. (289-4607). #1—*The Secret of My Success.* #2—*Hot Pursuit.*

68. RKO 86TH STREET TWIN—86th St. at Lexington Ave. (289-8900). #1—Through 5/14: *Extreme Prejudice.* Opening 5/15: *The Gate.* #2—*Lethal Weapon.*

69. COSMO—116th St. nr. Lexington Ave. (534-0330). Through 5/14: *American Ninja 2: The Confrontation; Steele Justice.* Opening 5/15: *Meatballs III.*

61st Street and Above, West Side

80. LOEWS PARAMOUNT—Broadway at 61st St. (247-5070). *Gardens of Stone.*

81. LINCOLN PLAZA CINEMAS—Broadway bet. 62nd–63rd Sts. (757-2280). #1—*Prick Up Your Ears.* #2—*My Life as a Dog.* #3—*Rosa Luxemburg.*

82. CINEMA STUDIO—Broadway at 66th St. (877-4040). #1—*Swimming to Cambodia.* #2—*Law of Desire.*

83. REGENCY—Broadway bet. 67th–68th Sts. (724-3700). Through 6/20: "The Films of James Stewart." 5/13–16: *The Man Who Knew Too Much* (1956); *Rear Window.* 5/17–19: *The Glenn Miller Story; Bell, Book and Candle.*

84. EMBASSY 72ND STREET TWIN—Broadway at 72nd St. (724-6745). #1—*Raising Arizona.* #2—*Padre Nuestro.*

85. LOEWS 84TH STREET SIX—Broadway at 84th St. (877-3600). #1—*Extreme Prejudice.* #2—*Tin Men.*

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#3—*Blind Date.* #4—*Project X.* #5—*The Secret of My Success.* #6—*Lethal Weapon.*

86. THALIA—95th St. west of Broadway (222-3370). 5/13: *Attack of the 50-Foot Woman; Village of the Giants.* 5/14: *A Streetcar Named Desire; Raging Bull.* 5/15: *North by Northwest; Lifeboat.* 5/16: *Something Wild* (1986); *Something Wild* (1961). 5/17: *Last Tango in Paris; Diva.* 5/18: *The Fallen Idol; French Lieutenant's Woman.* 5/19: *The Spiders; The Treasure.*

87. METRO—Broadway bet. 99th–100th Sts. (222-1200). #1—*Hollywood Shuffle.* #2—*Platoon.*

89. HARLEM'S MOVIE CENTER 5—125th St. bet. Adam Clayton Powell and Frederick Douglass Blvds. (222-8900). #1—*Creepshow 2.* #2—*American Ninja 2: The Confrontation; Number One With a Bullet.* #3—*Police Academy 4: Citizens on Patrol; Burglar.* #4—*Steele Justice; Malone.*

90. NOVA—Broadway nr. 147th St. (862-5728). Through 5/14: *Steele Justice; American Ninja 2: The Confrontation.* Opening 5/15 (tent.): *Meatballs III; Lethal Weapon.*

91. RKO COLISEUM TWIN—Broadway at 181st St. (927-7200). #1—*American Ninja 2: The Confrontation.* #2—Through 5/14: *Creepshow 2.* Opening 5/15: *The Gate.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF NATURAL HISTORY—Central Park West at 79th St. (769-5200). **Naturemax Theater:** $3.25; senior citizens $3; children $1.50: *On the Wing:* Daily at 3:30, Mon.–Fri. at 12:30, Sat.–Sun. at 11:30 a.m.; *Nomads of the Deep* and *Skyward:* Daily at 1:30, Mon.–Fri. at 11:30 a.m., Sat.–Sun. at 10:30 a.m.; *The Dream Is Alive:* Daily at 2:30, Mon.–Fri. at 10:30 a.m., Sat.–Sun. at 12:30, Wed. and Fri.–Sun. at 4:30. Triple features: $4.75; senior citizens $4.50; children $3: Fri.–Sat. at 6: *On the Wing, Nomads of the Deep,* and *Skyward;* at 7:30: *The Dream Is Alive, Nomads of the Deep,* and *Skyward.*

AMERICAN MUSEUM OF THE MOVING IMAGE—Zukor Theater, 34-31 35th St., Astoria (718-784-4742). $4. 5/15 at 7:30: "Great Cameramen: James Wong Howe": *Bell, Book and Candle* (1958), dir. Richard Quine, with James Stewart and Kim Novak, and *Picnic* (1955), dir. Joshua Logan, with William Holden, Rosalind Russell, and Kim Novak; both with cinematography by James Wong Howe. 5/16 at 7:30: "Before Colorization . . . There Was Pathécolor": newly minted 35-mm. prints of early hand-colored films from major archives; live piano accompaniment.

CHRIST AND ST. STEPHEN'S CHURCH—120 W. 69th St. (787-2755). Donation $2.50; senior citizens $1; free popcorn. 5/13 at 7:30: *Attack of the Killer Tomatoes* (1980), dir. John De Bello.

COLLECTIVE FOR LIVING CINEMA—41 White St. (925-2111). Contribution $5. 5/14–16 at 8: *Willie* (1985) and *Dear Mark* (1980), both by Danny Lyon; Lyon present 5/14 only. 5/17 at 8: *Ordet* (Denmark, 1954), dir. Carl Theodor Dreyer.

DANCE THEATER WORKSHOP—219 W. 19th St. (924-0077). $5; reservations recommended. 5/18 at 8: "James Byrne: Dance Video": Video works made in collaboration with choreographers Trisha Brown, Eiko & Koma, Susan Hadley, Victoria Marks, and Wendy Morris.

FILMS CHARAS—El Bohio Community and Cultural Center, 605 E. 9th St. (982-0627). $2.50; members $1. 5/19 at 8: *I Wake Up Screaming* (1941), with Betty Grable; and *Selected Scenes,* by Suzanne Boucher; Boucher present.

FRENCH INSTITUTE—22 E. 60th St. (355-6100). "Ciné-Club": $3.50; students and senior citizens $2.50; members free. 5/12–13 at 12:30, 3:15, 6, and 8:45: *Les deux Anglaises (et le continent)* (France, 1971), dir. François Truffaut, with Jean-Pierre Léaud. 5/19–20 at 1, 3:15, 6, and 8:45: *Swamp Water* (U.S., 1941), dir. Jean Renoir, with Dana Andrews, Walter Brennan, and Anne Baxter.

GOETHE HOUSE—1014 Fifth Ave., at 82nd St. (744-8310). Free tickets one hour prior to screening. Through 5/16: "Berlin Kaleidoscope": Historical compilation films by Irmgard von zur Mühlen. 5/14 at 6:30: *Home Front Berlin* (1983). 5/16 at 2: *Thalia in Ruins* (1982); and *A Day in July—Berlin 1945* (1974), dir. John Lionel Bandmann and Jost von Morr.

INTERNATIONAL CENTER OF PHOTOGRAPHY—Fifth Ave. at 94th St. (860-1777). Free with museum admission. Through 6/21: Tue. noon–8, Wed.–Fri. noon–5, Sat.–Sun. 11 a.m.–6, continuous: "Video-Feature": *The Looking Glass* (1981), *Information Withheld* (1981), *Shifters* (1984), and *J. S. Bach* (1986), all by Juan Downey, as part of the series *The Thinking Eye.*

JAPAN SOCIETY—333 E. 47th St. (752-3015). $5; members, senior citizens, and students $4. Through 6/26: "Japanese Literature on Screen." 5/15 at 6:30: Lecture with Marleigh Ryan; at 7:30: *Floating Clouds* (Japan, 1956), dir. Mikio Naruse.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888; -1889). Through 8/16: "Chagall and the Bible." National Jewish Archive of Broadcasting (free with museum admission): 5/17 at 12:30, 1:30, and 2:30: "Chagall's Journey," from *Eternal Light* (NBC, 1985). 5/17 at 4 ($6): *Samson and Delilah.*

THE KITCHEN—512 W. 19th St. (255-5793). Free. Video Viewing Room: 5/5–30: Tue.–Sat. at 1: Ardele Lister, Julie Zando, Carol Steinberg, and Kristene Diekman: Recent work; at 2: *Diamond: The 8 Lights (Spheres of Influence)* (1986) and an untitled work (1987), both by Tony Oursler; at 3:15: *France/Tour/Détour/Deux/Enfants,* by Jean-Luc Godard; at 4:45: *Video Juke Box* (BBC, 1986), by Kevin Loader: A six-part history of the music video (Part IV: 5/12–16; Part V: 5/19–23).

MILLENNIUM FILM WORKSHOP—66 E. 4th St. (673-0090). Contribution $4. "Personal Cinema Program." 5/15 at 8: Films by Jean Sousa: *Today Is Sunday* (1987, premiere), *Spent Moments* (1984), *Window Frame* (1982), *The Circus* (1977), and more. 5/16: "Armed Forces Day Spectacle": at 7: Films and video by various artists; at 9: Performance by the Sleazebuckets and others.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Free with museum admission: Wed.–Sat. noon–5, Tue. noon–8: Through 8/1: "Columbia Pictures Television: The Studio and the Creative Process." Through 6/16, Tue.–Sat. at 12:30 and 2:45, Tue. at 5:30: *Peter Pan* (1960), with Mary Martin.

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9490). Free with museum admission. **Titus Theater 1:** 5/14 at 2:30 and 6: "A History of Camera Movement": *Under Capricorn* (1949), dir. Alfred Hitchcock, cinematography by Jack Cardiff. 5/15–29: "A Major Gift: Columbia Pictures." 5/15 at 2:30: *It Happened One Night* (1934), dir. Frank Capra, with Clark Gable and Claudette Colbert; at 6: *From Here to Eternity* (1953), dir. Fred Zinnemann, with Burt Lancaster, Deborah Kerr, Montgomery Clift, and Frank Sinatra. 5/16 at 2: *On the Waterfront* (1954), dir. Elia Kazan, with Marlon Brando, Rod Steiger, Eva Marie Saint, and Lee J. Cobb; at 5: *All the King's Men* (1949), dir. Robert Rossen, and Broderick Crawford. 5/17 at 2: *The Bridge on the River Kwai* (1957), dir. David Lean, with William Holden and Alec Guinness; at 5: *Kramer vs. Kramer* (1979), dir. Robert Benton, with Dustin Hoffman and Meryl Streep. 5/18 at 2:30: (See 5/15 at 6); at 6: (See 5/16 at 2). 5/19 at 2:30: *A Man for All Seasons* (1966), dir. Fred Zinnemann, with Paul Scofield; at 6: (See 5/15 at 2:30). **Titus Theater 2:** 5/14 at 3 and 6:30: "What's Happening?": *Stephanie* (1987), dir. Peggy Stern. Through 6/7: "Recent Acquisitions: From the Archive." 5/15 at 3: *Memories of Underdevelopment* (Cuba, 1968), dir. Tomás Guttiérez Alea; at 6:30: *Ninotchka* (1939), dir. Ernst Lubitsch, with Greta Garbo and Melvyn Douglas. 5/16 at 2:30: *Bronco Billy* (1980), dir. and with Clint Eastwood; 5:30: *Edvard Munch* (Sweden-Norway, 1974), dir. Peter Watkins. 5/17 at 2:30: *The Outlaw Josey Wales* (1976), dir. and with Clint Eastwood. 5/19 at 3: *And the Ship Sails On* (Italy, 1983), dir. Federico Fellini; 6:30: *Labyrinth* (1962), dir. Jan Lenica, and *Identification Marks: None* (Poland, 1964), dir. and with Jerzy Skolimowski.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516-423-7619). $5; senior citizens (Sun.–Thu.) and members $3; under 16, $2.50. 5/13–14 at 8, 5/15 at 8 and 10, 5/16 at 8 and 10:30, 5/17 at 5, 7, and 9, 5/18–19 at 8: *Working Girls* (1986), dir. Lizzie Borden; Borden present 5/16 at 8 only.

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Free with museum admission; children free. Through 7/15: Tue.–Sun. at 2:30: *The Jackie Robinson Story* (1950), dir. Alfred E. Green, with Robinson and Ruby Dee.

NEW YORK LEAGUE FOR THE HARD OF HEARING—71 W. 23rd St. (741-7650). Free; captioned for the hearing-impaired. 5/16 at 1:30: *Harold and Maude* (1972), dir. Hal Ashby, with Bud Cort and Ruth Gordon.

NEW YORK PUBLIC LIBRARY—Donnell Media Center, 20 W. 53rd St. (621-0618). Free. 5/14 at noon: "Films About South Africa": *Last Grave at Dimbaza* (1974), dir. Nano Mahcmo, and *Six Feet of the Country* (1980), dir. Lynton Stephenson. 5/19 at noon: *Take the Money and Run* (1968), dir. and with Woody Allen; at 2:30: *Annie Hall* (1978), dir. Woody Allen, with Allen and Diane Keaton.

NEW YORK UNIVERSITY—Eisner and Lubin Auditorium, Loeb Student Center, 566 La Guardia Pl. (598-3757). $3. 5/15 at 8: "Seventh Annual Animation Festival": Works by students and alumni.

P.S. 1—46-01 21st St., Long Island City (718-784-2084). Free with museum admission. Through 6/26: Wed.–Sun. noon–6: *Raw Zones,* a video installation by Bethany Eden Jacobson.

PUBLIC THEATER—425 Lafayette St. (598-7171). $5; members, senior citizens, and students $4. Through 5/28: Tue.–Sun. at 6 and 7:40; Sat.–Sun. at 4:20: *A Woman Is a Woman* (France, 1961), dir. Jean-Luc Godard, with Jean-Paul Belmondo and Anna Karina; Tue.–Sun. at 9:30: *La Vie est à nous* (France, 1936; American premiere) and *Le Crime de M. Lange* (France, 1935), both dir. Jean Renoir. "Public Service" (free): Through 5/17: Sat.–Sun. at 2: *Inughuit: The People at the Navel of the Earth* (Sweden, 1985), dir. Staffan and Ylva Julén.

QUEENS MUSEUM—NYC Bldg., Flushing Meadow-Corona Park, Queens (718-592-2405). Free with museum admission. "Hooray for Hollywood": 5/16 at 12:30 and 3: *Star Wars* (1972), dir. George Lucas.

STATEN ISLAND INSTITUTE OF ARTS AND SCIENCES—75 Stuyvesant Pl., S.I. (718-727-1135). $2. 5/17 at 1:30: "First Films": *The Adventures of Dolly* (1908), dir. D. W. Griffith, *Kid Auto Races* (1915), with Charles Chaplin, *The Fall of the House of Usher* (1928), dir. James Sibley Watson, and *Fireworks* (1947), by Kenneth Anger.

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-0537). Free with museum admission. Through 7/2: "1987 Biennial Exhibition—Films and Videotapes." Films: Tue. at 2, Wed.–Sat. at noon, Sun. at 1: 5/10–15: *Signal—Germany on the Air* (1985), by Ernie Gehr, and *The Cup and the Lip* (1986), by Warren Sonbert; 5/16–21: *Naked Spaces: Living Is Round* (1985), by Trinh T. Minh-ha. Video: 5/12 at 4, 5, and 6:30, 5/13–15 at 2:30 and 3:30: *URA ARU (the backside exists)* (1985), by Gary Hill; *Blind Fields* (1985) and *Animal Migrations* (1985), both by Peer Bode; *Lumpy Banger* (1986) and *Before the Flood* (1985), both by Matthew Schlanger; *Run* (1986), by Shalom Gorewitz; and *My TV Dictionary: The Drill* (1986) and *My TV Dictionary: The Helicopter* (1986), both by Hans Breder; 5/16 at 3, 5/17 at 4, 5/19 at 4:30 and 6:15, 5/20–21 at 3: *I Do Not Know What It Is I Am Like* (1986), by Bill Viola.

BRONX

100. ALLERTON—Allerton Ave. nr. Cruger Ave. (547-2444). #1—*Platoon.* #2—*American Ninja 2.* #3—*Creepshow 2.*

101. AMERICAN—East Ave. at Metropolitan Ave. (828-3322). #1—Through 5/14: *The Secret of My Success.* Beg. 5/15: *Ishtar.* #2—Through 5/14: *Extreme Prejudice.* #3—*Hollywood Shuffle.* #4—*Project X.*

102. CITY—2081 Bartow Ave., in Co-op City (379-4998). #1—*Creepshow 2.* #2—*Hot Pursuit.*

103. DALE—W. 231st St. at Broadway (884-5300). #1—*Hot Pursuit.* #2—*Creepshow 2.* #3—*American Ninja 2.*

104. DOVER—Boston Rd. at E. 174th St. (542-3511). Through 5/14: *Steele Justice; American Ninja 2.* Beg. 5/15 (tent.): *Lethal Weapon.*

106. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. (792-2100). #1—*American Ninja 2; The Secret of My Success.* #2—*Creepshow 2.* #3—*The Aristocats; Steele Justice.* #4—*Project X.*

107. KENT—E. 167th St. nr. Grand Concourse (538-4000). Through 5/14: *Steele Justice; American Ninja 2.* Beg. 5/15 (tent.): *Lethal Weapon.*

108. LOEWS PARADISE—E. 188th St. at Grand Concourse (367-1288). #1—*Creepshow 2.* #2—*My Demon Lover.* #3—*Extreme Prejudice.* #4—*Hot Pursuit.*

109. PALACE—Unionport Rd. at E. Tremont Ave. (829-3900). #1—Through 5/14: *Lethal Weapon.* Beg. 5/15: *Meatballs III.* #2—Through 5/14: *Steele Justice.* Beg. 5/15: *The Gate.* #3—*American Ninja 2.* #4—*Creepshow 2.*

110. RIVERDALE—Riverdale Ave. at 259th St. (884-9514). #1—Through 5/14: *Raising Arizona.* Beg. 5/15: *Ishtar.* #2—*Gardens of Stone.*

111. VALENTINE—E. Fordham Rd. at Valentine Ave. (584-9583). #1—*Steele Justice.* #2—*Programmed to Kill.* #3—*American Ninja 2.*

112. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. (409-9030). #1—*Lethal Weapon.* #2—*The Secret of My Success.* #3—*Gardens of Stone.* #4—*Hollywood Shuffle.* #5—*Creepshow 2.* #6—*Project X.* #7—*My Demon Lover.* #8—*Hot Pursuit.* #9—*The Aristocats.* #10—*Steele Justice.* #11—*American Ninja 2.* #12—*Extreme Prejudice.*

BROOKLYN

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200. ALPINE—Fifth Ave. at 69th St. (748-4200). #1—*Creepshow 2.* #2—*Gardens of Stone.* #3—*Blind Date.* #4—Through 5/14: *My Demon Lover; Malone.* Beg. 5/15: *Ishtar.* #5—*Tin Men.* #6—Through 5/14: *Extreme Prejudice.* #7—*Lethal Weapon.*

201. AVENUE U—Ave. U at E. 16th St. (645-3800). Through 5/14: *Tin Men; Lethal Weapon.*

203. BROOKLYN HEIGHTS—Henry St. at Orange St. (596-7070). #1—*Lethal Weapon.* #2—Through 5/14: *Project X.* Beg. 5/15: *The Good Father.*

204. CANARSIE—Ave. L at E. 93rd St. (251-0700). #1—Through 5/14: *The Aristocats; American Ninja 2.* Beg. 5/15: *Ishtar.* #2—Through 5/14: *Steele Justice.* Beg. 5/15: *Meatballs III.* #3—Through 5/14: *Creepshow 2.* Beg. 5/15: *The Gate.*

206. COBBLE HILL—Court St. at Butler St. (596-9113). #1—*Platoon.* #2—*Gardens of Stone.*

207. COLISEUM—Fourth Ave. at 52nd St. (492-7707). #1—*Programmed to Kill.* #2—*American Ninja 2.* #3—Through 5/14: *Creepshow 2.* Beg. 5/15: *The Gate.* #4—Through 5/14: *Steele Justice.* Beg. 5/15: *Meatballs III.*

208. COMMODORE—Broadway at Rodney St. (384-7259). #1—Through 5/14: *Programmed to Kill; Creepshow 2.* Beg. 5/15: *The Gate.* #2—Through 5/14: *Steele Justice; American Ninja 2.* Beg. 5/15: *Meatballs III.*

209. DUFFIELD—Duffield St. at Fulton St. (624-3591). #1—*Steele Justice.* #2—*American Ninja 2.*

210. FORTWAY—Ft. Hamilton Pkwy. at 68th St. (238-4200). #1—Through 5/14: *American Ninja 2.* Beg. 5/15: *The Gate.* #2—*Hot Pursuit.* #3—*Steele Justice.* #4—*The Secret of My Success.* #5—Through 5/14: *Programmed to Kill; The Allnighter.* Beg. 5/15: *Meatballs III.*

211. KENT—Coney Island Ave. nr. Ave. H (338-3371). #1—*Hot Pursuit.* #2—Through 5/14: *Creepshow 2; Children of a Lesser God.* Beg. 5/15: *The Gate.*

212. LOEWS GEORGETOWNE—Ralph Ave. at Ave. K (763-3000). #1—*Blind Date.* #2—*The Secret of My Success.*

213. LOEWS METROPOLITAN—Fulton St. at Jay St. (875-4024). #1—Through 5/14: *Extreme Prejudice.* #2—Through 5/14: *My Demon Lover.* #3—*Creepshow 2.* #4—Through 5/14: *Programmed to Kill.*

214. LOEWS ORIENTAL—86th St. at 18th Ave. (236-5001). #1—*Hot Pursuit.* #2—*Creepshow 2.* #3—*The Secret of My Success.*

215. MARBORO—Bay Pkwy. at 69th St. (232-4000). #1—*Gardens of Stone.* #2—*American Ninja 2.* #3—*Raising Arizona.* #4—*Blind Date.*

216. OCEANA—Brighton Beach Ave. at Coney Island Ave. (743-4333). #1—*Creepshow 2.* #2—*Gardens of Stone.* #3—Through 5/14: *American Ninja 2.* Beg. 5/15: *Ishtar.* #4—Through 5/14: *Steele Justice.* Beg. 5/15: *Meatballs III.* #5—*Hot Pursuit.* #6—Through 5/14: *Extreme Prejudice; Malone.* Beg. 5/15: *The Gate.*

217. PLAZA—Flatbush Ave. nr. Eighth Ave. (636-0170). #1—*The Aristocats; Hollywood Shuffle.* #2—Through 5/14: *The Secret of My Success; Tin Men.*

218. RIDGEWOOD—Myrtle Ave. at Putnam Ave. (821-5993). #1—*American Ninja 2.* #2—Through 5/14: *My Demon Lover.* Beg. 5/15: *The Gate.* #3—Through 5/14: *Programmed to Kill.* Beg. 5/15: *Meatballs III.* #4—*Steele Justice.* #5—*Creepshow 2.*

219. RKO KENMORE—Church Ave. nr. Flatbush Ave. (284-5700). #1—Through 5/14: *Steele Justice.* Beg. 5/15: *The Gate.* #2—Through 5/14: *American Ninja 2.* Beg. 5/15: *Hour of the Assassin.* #3—Through 5/14: *Police Academy 4; Programmed to Kill.* Beg. 5/15: *Meatballs III.* #4—*Creepshow 2.*

220. RKO KINGS PLAZA—Flatbush Ave. at Ave. U (253-1110). #1—*Raising Arizona.* #2—Through 5/14: *Extreme Prejudice; Malone.* Beg. 5/15: *Meatballs III.* #3—*Gardens of Stone.* #4—*American Ninja 2.*

221. RKO KINGSWAY—Kings Hwy. at Coney Island Ave. (645-8588). #1 and #2—Temporarily closed. #3—*Steele Justice.* #4—Through 5/14: *Creepshow 2.* Beg. 5/15: *The Gate.* #5—Through 5/14: *Project X.* Beg. 5/15: *Ishtar.*

222. WALKER—18th Ave. at 64th St. (232-4500). #1—*Tin Men.* #2—*Programmed to Kill; Extreme Prejudice.* #3—*Project X.* #4—*The Aristocats; Steele Justice.*

QUEENS

AREA CODE 718

300. ASTORIA—UA ASTORIA—(545-9470). #1—*Steele Justice.* #2—*The Aristocats; American Ninja 2.* #3—*Creepshow 2.* #4—*Hot Pursuit.* #5—*The Secret of My Success.* #6—*Programmed to Kill.*

301. BAYSIDE—LOEWS BAY TERRACE—(428-4040). #1—*Creepshow 2.* #2—Through 5/14: *Extreme Prejudice.*

302. BAYSIDE—MOVIES AT BAYSIDE—(225-7711). #1—*Tin Men.* #2—*Gardens of Stone.* #3—*The Secret of My Success.* #4—Through 5/14: *Blind Date; The Allnighter.* Beg. 5/15: *Ishtar.*

303. CORONA—PLAZA—(639-7722). Through 5/14: *American Ninja 2; Number One With a Bullet.* Beg. 5/15: *Platoon; F/X.*

304. DOUGLASTON—MOVIEWORLD—(423-7200). #1—*The Secret of My Success.* #2—Through 5/14: *The Allnighter.* Beg. 5/15: *Ishtar.* #3—*Project X.* #4—Through 5/14: *Steele Justice.* Beg. 5/15: *The Gate.* #5—*Tin Men.* #6—*Lethal Weapon.* #7—*Raising Arizona.*

305. ELMHURST—LOEWS ELMWOOD—(429-4770). #1—*The Secret of My Success.* #2—Temporarily closed.

306. FLUSHING—UA QUARTET—(359-6777). #1—*Steele Justice.* #2—*Hot Pursuit.* #3—*Project X.* #4—*The Aristocats; American Ninja 2.*

307. FLUSHING—UTOPIA—(454-2323). #1—*Lethal Weapon.* #2—*Tin Men.*

308. FOREST HILLS—CINEMART—(261-2244). #1—*Tin Men.* #2—*Platoon.*

309. FOREST HILLS—CONTINENTAL—(544-1020). #1—*Raising Arizona.* #2—*The Aristocats; Extreme Prejudice.* #3—Through 5/14: *Creepshow 2.* Beg. 5/15: *Ishtar.*

310. FOREST HILLS—FOREST HILLS—(261-7866). #1—*Gardens of Stone.* #2—*Blind Date.*

311. FOREST HILLS—LOEWS TRYLON—(459-8944). *Hot Pursuit.*

312. FOREST HILLS—MIDWAY—(261-8572). #1—*Steele Justice.* #2—*American Ninja 2.* #3—*Lethal Weapon.* #4—*Project X.*

313. FRESH MEADOWS—CINEMA CITY—(357-9100). #1—*The Secret of My Success.* #2—Through 5/14: *Programmed to Kill; The Allnighter.* Beg. 5/15: *Ishtar.* #3—*Project X.* #4—Through 5/14: *American Ninja 2.* Beg. 5/15: *Meatballs III.* #5—Through 5/14: *Steele Justice.* Beg. 5/15: *The Gate.*

314. FRESH MEADOWS—RKO MEADOWS—(454-6800). #1—*Gardens of Stone.* #2—*Hot Pursuit.*

315. JACKSON HEIGHTS—COLONY—(478-6777). #1—Through 5/14: *My Demon Lover; Malone.* Beg. 5/15: *Ishtar.* #2—Through 5/14: *The Secret of My Success.* Beg. 5/15: *Meatballs III.*

316. JACKSON HEIGHTS—JACKSON—(335-0242). #1—*Creepshow 2.* #2—Through 5/14: *Steele Justice.* Beg. 5/15: *The Gate.* #3—Through 5/14: *Extreme Prejudice.* Beg. 5/15: *American Ninja 2.*

317. KEW GARDENS HILLS—MAIN STREET—(268-3636). #1—*Raising Arizona.* #2—*Radio Days.*

318. OZONE PARK—CROSSBAY—(848-1738). #1—*American Ninja 2.* #2—*Steele Justice.* #3—*Project X.*

319. QUEENS VILLAGE—COMMUNITY—(464-7164). #1—Through 5/14: *Hollywood Shuffle.* #2—Through 5/14: *Blind Date.* #3—Through 5/14: *Malone.*

320. REGO PARK—LOEWS LEFRAK CITY—(699-4700). #1—Through 5/14: *Platoon.* #2—Through 5/14: *Programmed to Kill.* #3—Through 5/14: *My Demon Lover.*

321. ROCKAWAY PARK—SURFSIDE—(945-4632). Program unavailable.

322. SUNNYSIDE—CENTER—(784-3050). #1—*Lethal Weapon.* #2—*The Secret of My Success.*

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—(356-3800). #1—Through 5/14: *Outrageous Fortune.* #2—Through 5/14: *The Secret of My Success.*

401. NEW DORP—HYLAN—(351-6601). #1—*Hot Pursuit.* #2—Through 5/14: *Blind Date.* Beg. 5/15: *Ishtar.*

402. NEW DORP—LANE—(351-2110). *Steele Justice.*

403. NEW DORP—RAE—(979-0444). #1—*Gardens of Stone.* #2—Through 5/14: *Extreme Prejudice.* Beg. 5/15: *Meatballs III.*

404. NEW DORP—RKO FOX PLAZA—(987-6800). #1—Through 5/14: *American Ninja 2.* Beg. 5/15: *The Gate.* #2—*The Secret of My Success.*

405. NEW SPRINGVILLE—ISLAND—(761-6666). #1—*Creepshow 2.* #2—*Project X.*

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—(223-2323). #1—Through 5/14: *Outrageous Fortune.* Beg. 5/15: *Ishtar.* #2—Through 5/14: *Blind Date.* Beg. 5/15: *The Gate.*

501. BELLMORE—MOVIES—(783-7200). Through 5/14: *Lethal Weapon.* Beg. 5/15 (tent.): *Tin Men.*

502. BETHPAGE—MID-ISLAND—(796-7500). Through 5/14: *Tin Men; A Nightmare on Elm Street, Part 3.*

503. EAST MEADOW—MEADOWBROOK—(731-2423). #1—Through 5/14: *Project X.* Beg. 5/15: *Ishtar.* #2—*Steele Justice.* #3—Through 5/14: *Lethal Weapon.* Beg. 5/15: *The Gate.* #4—Through 5/14: *American Ninja 2.* Beg. 5/15: *Meatballs III.*

504. FRANKLIN SQUARE—FRANLKIN—(775-3257). #1—*Gardens of Stone.* #2—*Creepshow 2.* #3—*The Secret of My Success.* #4—Through 5/14: *Project X.* Beg. 5/15: *Meatballs III.*

505. GARDEN CITY—RKO ROOSEVELT FIELD—(741-4007) #1—*The Secret of My Success.* #2—*Gardens of Stone.* #3—*Blind Date.* #4—*Hot Pursuit.* #5—*Raising Arizona.* #6—Through 5/14: *Police Academy 4; Malone.* Beg. 5/15: *Ishtar.*

506. GREAT NECK—SQUIRE—(466-2020). #1—*Project X.* #2—Through 5/14: *Creepshow 2.* Beg. 5/15: *The Gate.* #3—*Steele Justice.*

507. HEWLETT—RKO—(791-6768). Through 5/14: *Angel Heart.* Beg. 5/15: *Radio Days.*

508. HICKSVILLE—HICKSVILLE—(931-0749). #1—Through 5/14: *Creepshow 2.* Beg. 5/15: *The Gate.* #2—*Steele Justice.*

509. HICKSVILLE—MID-PLAZA—(433-2400). #1—*Project X.* #2—*Hot Pursuit.* #3—*Malone.* #4—*The Secret of My Success.* #5—Through 5/14: *The Allnighter.* Beg. 5/15: *Meatballs III.* #6—*Lethal Weapon.*

510. LAWRENCE—RKO—(371-0203). #1—*Hot Pursuit.* #2—Through 5/14: *Steele Justice.* Beg. 5/15: *The Gate.* #3—Through 5/14: *Creepshow 2.* Beg. 5/15: *Ishtar.*

511. LEVITTOWN—LEVITTOWN—(731-0516). #1—*Tin Men.* #2—Through 5/14: *Outrageous Fortune.* Beg. 5/15 (tent.): *The Secret of My Success.*

512. LEVITTOWN—LOEWS NASSAU—(731-5400). #1—*Gardens of Stone.* #2—*Hot Pursuit.* #3—*Blind Date.* #4—*My Demon Lover.* #5—*Creepshow 2.* #6—*The Secret of My Success.*

513. LONG BEACH—PARK AVENUE—(432-0576). Through 5/14: *Tin Men.* Beg. 5/15 (tent.): *Lethal Weapon.*

514. LYNBROOK—LYNBROOK—(593-1033). #1—*Gardens of Stone.* #2—*The Stepfather.* #3—Through 5/14: *Blind Date.* Beg. 5/15: *Meatballs III.* #4—*Project X.*

515. MALVERNE—TWIN—(599-6966). #1—*Outrageous Fortune.* #2—*Tin Men.*

516. MANHASSET—MANHASSET—(627-7887). #1—*Tin Men.* #2—*Gardens of Stone.* #3—*Hot Pursuit.*

517. MASSAPEQUA—PEQUA—(799-6464). *Tin Men.*

518. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—(795-2244). #1—*Steele Justice.* #2—*Project X.* #3—*Gardens of Stone.* #4—*The Secret of My Success.* #5—Through 5/14: *Programmed to Kill.* Beg. 5/15: *Meatballs III.* #6—*Creepshow 2.* #7—Through 5/14: *Hot Pursuit.* Beg. 5/15: *The Gate.* #8—Through 5/14: *American Ninja 2.* Beg. 5/15: *Ishtar.* #9—Through 5/14: *Extreme Prejudice.* Beg. 5/15: *Ishtar.*

519. MERRICK—TWIN—(546-1270). #1—*The Secret of My Success.* #2—*Project X.*

520. NEW HYDE PARK—HERRICKS—(747-0555). #1—*Platoon.* #2—Through 5/14: *Blind Date.* Beg. 5/15: *The Gate.*

521. OCEANSIDE—OCEANSIDE—(536-7565). #1—Through 5/14: *Tin Men.* #2—Through 5/14: *Police Academy 4.*

522. PLAINVIEW—OLD COUNTRY—(931-4242). #1—*Platoon.* #2—Through 5/14: *Tin Men.* Beg. 5/15: *The Gate.*

523. PORT WASHINGTON—MOVIES—(944-6200). #1—*A Room With a View.* #2—*Outrageous Fortune.* #3—*The Secret of My Success.* #4—*Some Kind of Wonderful.* #5—*Project X.*

524. ROCKVILLE CENTRE—RKO FANTASY—(764-8000). *The Secret of My Success.*

525. ROCKVILLE CENTRE—RKO TWIN—(678-3121). #1—*Raising Arizona.* #2—*Lethal Weapon.*

526. ROSLYN—ROSLYN—(621-8488). #1—Through 5/14: *Malone.* Beg. 5/15: *Ishtar.* #2—Through 5/14: *Platoon.* #3—Through 5/14: *Radio Days.*

527. SYOSSET—SYOSSET—(921-5810). #1—*The Stepfather.* #2—*Tin Men.* #3—Through 5/14: *Blind Date.* Beg. 5/15: *Gardens of Stone.*

528. SYOSSET—UA CINEMA 150—(364-0700). Through 5/14: *Gardens of Stone.* Beg. 5/15: *Ishtar.*

529. VALLEY STREAM—RKO GREEN ACRES—(561-2100). #1—*Blind Date.* #2—*Project X.* #3—*Gardens of Stone.*

530. VALLEY STREAM—SUNRISE—(825-5700). #1—*Hollywood Shuffle.* #2—*Malone; The Allnighter.* #3—*Lethal Weapon.* #4—*Steele Justice.* #5—*Hot Pursuit.* #6—*The Secret of My Success.* #7—*American Ninja 2.* #8—*Police Academy 4.* #9—*My Demon Lover.* #10—*Platoon.* #11—*Creepshow 2.* #12—*The Aristocats; A Nightmare on Elm Street, Part 3.*

531. WANTAGH—RKO—(781-6969). Through 5/14: *Angel Heart.* Beg. 5/15: *Radio Days.*

532. WESTBURY—DRIVE-IN—(334-3400). #1—Through 5/14: *Creepshow 2.* Beg. 5/15: *Ishtar.* #2—Through 5/14: *Steele Justice.* Beg. 5/15: *The Gate.* #3—Through 5/14: *Project X.* Beg. 5/15: *Meatballs III.*

533. WESTBURY—WESTBURY—(333-1911). #1—*The Aristocats; Tin Men.* #2—*Hollywood Shuffle.*

Suffolk County

600. BABYLON—BABYLON—(669-3399). #1—Through 5/14: *Blind Date; Malone.* Beg. 5/15: *Gardens of Stone.* #2—*Steele Justice.* #3—*Project X.*

601. BABYLON—SOUTH BAY—(587-7676). #1—*Hot Pursuit.* #2—*Lethal Weapon.* #3—Through 5/14: *The Secret of My Success.* Beg. 5/15 (tent.): *Meatballs III.*

602. BAY SHORE—CINEMA—(665-1722). Through 5/14: *Gardens of Stone.* Beg. 5/15: *Ishtar.*

603. BAY SHORE—LOEWS SOUTH SHORE MALL—(666-4000). #1—Through 5/14: *Programmed to Kill.* #2—*Creepshow 2.*

604. BAY SHORE—SUNRISE DRIVE-IN—(665-1111). #1—*Hot Pursuit; The Karate Kid Part II.* #2—*Steele Justice; American Ninja 2.*

606. BROOKHAVEN—MULTIPLEX—(289-8900). #1—*The Secret of My Success.* #2—*Blind Date.* #3—*Lethal Weapon.* #4—*Hot Pursuit.* #5—*Creepshow 2.* #6—*The Aristocats; Malone.* #7—*The Allnighter.* #8—*"Crocodile" Dundee.* #9—*Project X.* #10—*Steele Justice.* #11—*Gardens of Stone.* #12—*American Ninja 2.*

608. COMMACK—MULTIPLEX—(462-6953). #1—Through 5/14: *The Aristocats; Malone; A Nightmare on Elm Street, Part 3.* Beg. 5/15: *Ishtar.* #2—*Creepshow 2.* #3—*Police Academy 4.* #4—*Steele Justice.* #5—*Hot Pursuit.* #6—*The Stepfather.* #7—*American Ninja 2.* #8—*The Secret of My Success.* #9—*Project X.* #10—*Platoon.* #11—*The Allnighter.* #12—*Lethal Weapon.*

609. COMMACK—RKO—(499-4545). #1—*Blind Date.* #2—*Gardens of Stone.*

610. CORAM—PINE—(698-6442). #1—*Creepshow 2.* #2—*The Aristocats; Tin Men.* #3—*Outrageous Fortune.* #4—*Project X.*

611. CORAM—THE MOVIES AT CORAM—(736-6200). #1—*Gardens of Stone.* #2—*Hot Pursuit.* #3—*Project X.* #4—*Creepshow 2.* #5—Through 5/14: *Blind Date.* Beg. 5/15: *Meatballs III.* #6—Through 5/14: *American Ninja 2; Malone.* Beg. 5/15: *Ishtar.* #7—*Steele Justice.* #8—*The Secret of My Success.*

612. EAST HAMPTON—CINEMAS—(324-0448). #1—*The Secret of My Success.* #2—*Gardens of Stone.* #3—*Project X.* #4—*Creepshow 2.* #5—Through 5/14: *Raising Arizona.* Beg. 5/15: *Ishtar.*

613. ELWOOD—ELWOOD—(499-7800). #1—*Tin Men.* #2—*Hot Pursuit.*

616. HUNTINGTON—RKO SHORE—(421-5200). #1—Through 5/14: *Blind Date.* Beg. 5/15: *Ishtar.* #2—*Gardens of Stone.* #3—*Project X.* #4—*Tin Men.*

617. HUNTINGTON—RKO WHITMAN—(423-1300). *The Secret of My Success.*

618. ISLIP—ISLIP—(581-5200). #1—*Project X.* #2—Through 5/14: *The Secret of My Success.* Beg. 5/15: *Meatballs III.* #3—*Hot Pursuit.*

619. LAKE GROVE—RKO SMITH HAVEN MALL—(724-9550). Through 5/14: *Malone; Platoon.* Beg. 5/15: *Meatballs III.*

620. LINDENHURST—LINDENHURST—(888-5400). Through 5/14: *Platoon.* Beg. 5/15: *Police Academy 4.*

621. MATTITUCK—MATTITUCK—(298-4405). #1—Through 5/14: *Raising Arizona.* Beg. 5/15: *The Gate.* #2—Through 5/14: *Creepshow 2.* Beg. 5/15: *Meatballs III.* #3—*Project X.* #4—Through 5/14: *Steele Justice.* Beg. 5/15: *Ishtar.* #5—Through 5/14: *The Secret of My Success.* #6—*Hot Pursuit.*

622. MONTAUK—THE MOVIES—(668-2393). 5/15–17: *Tin Men.*

623. NORTHPORT—NORTHPORT—(261-8600). Through 5/14: *Outrageous Fortune.* Beg. 5/15: *Platoon.*

625. PATCHOGUE—THE MOVIES AT PATCHOGUE—(363-2100). #1—Through 5/14: *Programmed to Kill.* Beg. 5/15: *Meatballs III.* #2—Through 5/14: *Extreme Prejudice.* Beg. 5/15: *Hour of the Assassin.* #3—Through 5/14: *The Allnighter.* Beg. 5/15: *Ishtar.* #4—*Hot Pursuit.* #5—*The Secret of My Success.* #6—*Steele Justice.* #7—*Project X.* #8—*Blind Date.* #9—*Creepshow 2.* #10—Through 5/14: *Malone; American Ninja 2.* Beg. 5/15: *The Gate.* #11—*Lethal Weapon.* #12—*Police Academy 4.* #13—*Gardens of Stone.*

626. PATCHOGUE—TRIPLEX—(475-0601). #1—*Tin Men.* #2—*Platoon.* #3—*Outrageous Fortune.*

627. PORT JEFFERSON—MINI EAST—(928-6555). Through 5/14: *Tin Men.* Beg. 5/15: *Meatballs III.* **WEST—**Through 5/14: *Raising Arizona.*

630. SAG HARBOR—SAG HARBOR—(725-0010). Through 5/14: *The Good Father.* Beg. 5/15: *Waiting for the Moon.*

631. SAYVILLE—SAYVILLE—(589-0232). #1—Through 5/14: *Project X.* Beg. 5/15: *Ishtar.* #2—Through 5/14: *The Secret of My Success.* Beg. 5/15: *Meatballs III.* #3—*Hot Pursuit.*

633. SMITHTOWN—SMITHTOWN—(265-1551). Through 5/14: *Lethal Weapon.* Beg. 5/15: *Ishtar.*

634. SOUTHAMPTON—SOUTHAMPTON—(283-1300). #1—*Hot Pursuit.* #2—*Tin Men.* #3—Through 5/14: *Blind Date.* Beg. 5/15: *Ishtar.*

635. STONY BROOK—LOEWS—(751-2300). #1—*Gardens of Stone.* #2—*Creepshow 2.* #3—*The Secret of My Success.*

636. WEST ISLIP—TWIN—(669-2626). #1—Through 5/14: *Raising Arizona.* #2—*Lethal Weapon.*

637. WESTHAMPTON—HAMPTON ARTS—(288-2600). #1—Through 5/14: *Project X.* #2—Through 5/14: *The Secret of My Success.* Beg. 5/15: *Raising Arizona.*

638. WESTHAMPTON—WESTHAMPTON—(288-1500). Through 5/14: *Steele Justice.* Beg. 5/15: *Raising Arizona.*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—(234-7300). #1—Through 5/14: *"Crocodile" Dundee; Top Gun.* #2—Through 5/14: *Hannah and Her Sisters.*

701. BEDFORD VILLAGE—CINEMA 22—(234-9577). *Hot Pursuit.*

702. BRONXVILLE—BRONXVILLE—(961-4030). #1—*Gardens of Stone.* #2—*Children of a Lesser God.* #3—Through 5/14: *Extreme Prejudice.* Beg. 5/15: *Ishtar.*

703. GREENBURGH—CINEMA 100—(946-4680). #1—Through 5/14: *Malone.* #2—*Gardens of Stone.*

704. HARRISON—CINEMA—(835-5952). Through 5/14: *Lethal Weapon.*

705. HARTSDALE—CINEMA—(428-2200). #1—*Lethal Weapon.* #2—*Hot Pursuit.* #3—*The Secret of My Success.* #4—*Steele Justice.*

706. HAWTHORNE—ALL WESTCHESTER SAW MILL—(747-2333). #1—*Project X.* #2—*Tin Men.* #3—*Steele Justice.* #4—*The Secret of My Success.* #5—*Gardens of Stone.* #6—*Raising Arizona.* #7—*The Aristocats; Malone.* #8—*Lethal Weapon* #9—*Creepshow 2.* #10—*Hot Pursuit.*

707. LARCHMONT—PLAYHOUSE—(834-3001). Through 5/14: *Tin Men.* Beg. 5/15: *Ishtar.*

708. MAMARONECK—PLAYHOUSE—(698-2200). #1—Through 5/14: *Project X.* Beg. 5/15: *Meatballs III.* #2—*Creepshow 2.* #3—Through 5/14: *Raising Arizona.* Beg. 5/15: *The Gate.* #4—*Steele Justice.*

709. MOUNT KISCO—MOUNT KISCO—(666-6900). #1—Through 5/14: *Crimes of the Heart.* Beg. 5/15: *Meatballs III.* #2—*Steele Justice.* #3—Through 5/14: *Raising Arizona.* Beg. 5/15: *Ishtar.* #4—*The Secret of My Success.* #5—*Project X.*

710. MOUNT VERNON—PARKWAY—(664-3311). Through 5/14: *Blind Date.* Beg. 5/15 (tent.): *Tin Men.*

711. NEW ROCHELLE—RKO PROCTORS—(632-1100). #1—*Creepshow 2.* #2—Through 5/14: *American Ninja 2.* Beg. 5/15: *The Gate.*

712. NEW ROCHELLE—TOWN—(632-9700). Through 5/14: *Steele Justice.* Beg. 5/15: *Meatballs III.*

713. OSSINING—ARCADIAN—(941-5200). #1—*Steele Justice.* #2—*The Secret of My Success.* #3—Through 5/14: *Extreme Prejudice.*

714. PEEKSKILL—BEACH—(737-6262). #1—*Outrageous Fortune.* #2—*Police Academy 4.* #3—*Platoon.* #4—*Tin Men.* #5—*Malone.* #6—*Lethal Weapon.*

715. PEEKSKILL—WESTCHESTER MALL—(528-8822). #1—Through 5/14: *The Aristocats; The Allnighter.* #2—*Steele Justice.* #3—*Project X.* #4—*Hot Pursuit.*

716. PELHAM—PICTURE HOUSE—(738-3160). Through 5/14: *The Secret of My Success.*

717. PLEASANTVILLE—ROME—(769-0720). #1—*Platoon.* #2—Through 5/14: *'Round Midnight.*

718. RYE—RYE RIDGE—(939-8177). #1—*The Secret of My Success.* #2—*Gardens of Stone.*

719. SCARSDALE—FINE ARTS—(723-6699). Beg. 5/15: *Ishtar.*

720. SCARSDALE—PLAZA—(725-0078). Through 5/14: *Outrageous Fortune.*

721. WHITE PLAINS—GALLERIA—(997-8198). #1—*Creepshow 2.* #2—*Project X.*

722. YONKERS—CENTRAL PLAZA—(793-3232). #1—Through 5/14: *Blind Date.* #2—*Project X.* #3—*The Stepfather.* #4—*Creepshow 2.*

723. YONKERS—MOVIELAND—(793-0002). #1—Through 5/14: *The Allnighter.* Beg. 5/15: *The Gate.* #2—*Police Academy 4.* #3—*Hot Pursuit.* #4—*The Secret of My Success.* #5—*Steele Justice.* #6—*Raising Arizona.*

724. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—(245-1500). #1—Through 5/14: *Outrageous Fortune.* Beg. 5/15: *Ishtar.* #2—Through 5/14: *Extreme Prejudice.* Beg. 5/15: *The Gate.* #3—*Gardens of Stone.* #4—*Creepshow 2.* #5—Through 5/14: *Raising Arizona.* Beg. 5/15: *Meatballs III.* #6—*Blind Date.* #7—*The Secret of My Success.*

725. YORKTOWN HEIGHTS—TRIANGLE—(245-8850). #1—Through 5/14: *Tin Men.* Beg. 5/15: *Police Academy 4.* #2—*Lethal Weapon.*

Rockland County

752. NANUET—MALL—(623-6336). Program unavailable.

753. NANUET—ROUTE 59—(623-3355). Program unavailable.

754. NANUET—RKO MOVIES—(623-0211). #1—*The Secret of My Success.* #2—Through 5/14: *Lethal Weapon.* Beg. 5/15: *Ishtar.* #3—*Blind Date.* #4—Through 5/14: *Extreme Prejudice; Malone.* Beg. 5/15: *The Gate.* #5—*Gardens of Stone.*

755. NEW CITY—TOWN—(634-5100). #1—*Project X.* #2—*The Secret of My Success.*

756. NEW CITY—UA CINEMA 304—(634-8200). #1—*Creepshow 2.* #2—*Steele Justice.*

757. NYACK—CINEMA EAST—(358-6631). *Hot Pursuit.*

758. ORANGEBURG—303 DRIVE-IN—(359-2021). Through 5/14: *Creepshow 2; Soul Man.* Beg. 5/15: *Meatballs III.*

759. PEARL RIVER—CENTRAL—(735-2530). #1—*The Secret of My Success.* #2—*Creepshow 2.*

760. PEARL RIVER—PEARL RIVER—(735-6500). Through 5/14: *Project X.* Beg. 5/15: *Meatballs III.*

761. SPRING VALLEY—CINEMA 45—(352-1445). *American Ninja 2.*

762. SPRING VALLEY—PIX—(425-6902). #1—Through 5/14: *Lethal Weapon.* Beg. 5/15: *Ishtar.* #2—*Hot Pursuit.*

763. STONY POINT—9 W—(942-0303). Through 5/14: *My Demon Lover.* Beg. 5/15: *Project X.*

764. SUFFERN—LAFAYETTE—(357-6030). *Steele Justice.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—FINE ARTS—(775-0070). #1—Through 5/14: *The Allnighter.* #2—*The Secret of My Success.*

801. DANBURY—CINE—(743-2200). #1—*Gardens of Stone.* #2—*Blind Date.* #3—Through 5/14: *Raising Arizona.* Beg. 5/15: *Ishtar.*

802. DANBURY—CINEMA—(748-2923). #1—*The Stepfather.* #2—*Hot Pursuit.*

803. DANBURY—PALACE—(748-7496). #1—*Steele Justice.* #2—Through 5/14: *American Ninja 2.* Beg. 5/15: *The Gate.* #3—*Project X.*

805. FAIRFIELD—COMMUNITY—(255-6555). #1—*The Secret of My Success.* #2—*The Aristocats; "Crocodile" Dundee.*

806. FAIRFIELD—COUNTY—(334-1411). Through 5/14: *Outrageous Fortune.* Beg. 5/15: *The Gate.*

807. GREENWICH—CINEMA—(869-6030). #1—*The Secret of My Success.* #2—Through 5/14: *The Allnighter.* Beg. 5/15: *A Room With a View.*

808. GREENWICH—PLAZA—(869-4030). #1—*Tin Men.* #2—*"Crocodile" Dundee.* #3—Through 5/14: *Children of a Lesser God.* Beg. 5/15: *Ishtar.*

809. NEW CANAAN—PLAYHOUSE—(966-0600). #1—Through 5/14: *Tin Men.* Beg. 5/15: *Ishtar.* #2—Through 5/14: *Raising Arizona.* Beg. 5/15: *Ishtar.*

810. NORWALK—CINEMA—(838-4504). #1—*Hot Pursuit.* #2—*Raising Arizona.*

811. NORWALK—NORWALK—(866-9202). Through 5/14: *The Aristocats; American Ninja 2.* Beg. 5/15: *The Gate.*

812. RIDGEFIELD—CINEMA—(438-3338). Through 5/14: *The Aristocats; Platoon.*

813. SOUTH NORWALK—SONO—(866-9202). 5/12–14: *True Stories.* 5/15–18: *Animation Celebration.* 5/19–21: *The Mosquito Coast.*

814. SPRINGDALE—STATE—(325-0250). Through 5/14: *Platoon; "Crocodile" Dundee.*

815. STAMFORD—AVON—(324-9205). #1—*Steele Justice.* #2—Through 5/14: *American Ninja 2.* Beg. 5/15: *The Gate.*

816. STAMFORD—CINEMA—(324-3100). #1—*Gardens of Stone.* #2—*Project X.* #3—*The Stepfather.*

817. STAMFORD—RIDGEWAY—(323-5000). #1—*Hot Pursuit.* #2—*Lethal Weapon.*

818. TRUMBULL—TRANS-LUX—(374-0462). #1—*Gardens of Stone.* #2—*Hot Pursuit.* #3—*Blind Date.*

819. WESTPORT—FINE ARTS—(227-3324). #1—Through 5/14: *The Decline of the American Empire.* Beg. 5/15: *Ishtar.* #2—*Gardens of Stone.* #3—(227-9619). *Project X.* #4—(226-6666). Through 5/14: *A Room With a View.* Beg. 5/15: *Working Girls.*

820. WESTPORT—POST—(227-0500). *Tin Men.*

821. WILTON—CINEMA—(762-5678). *The Secret of My Success.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN—(997-6873). #1—Through 5/14: *The Aristocats; Tin Men.* Beg. 5/15: *Creepshow 2.* #2—*Steele Justice.* #3—Through 5/14: *American Ninja 2.* Beg. 5/15: *Meatballs III.* #4—*Hot Pursuit.*

901. JERSEY CITY—HUDSON PLAZA—(433-1100). #1—Through 5/14: *The Secret of My Success.* Beg. 5/15: *Meatballs III.* #2—*Gardens of Stone.*

902. JERSEY CITY—STATE—(653-5200). #1—*Creepshow 2.* #2—Through 5/14: *Programmed to Kill.* Beg. 5/15: *Hour of the Assassin.* #3—Through 5/14: *American Ninja 2.* Beg. 5/15: *The Gate.* #4—Through 5/14: *Steele Justice.* Beg. 5/15: *Monster in the Closet.*

903. SECAUCUS—LOEWS MEADOW PLAZA—(902-9200). #1—*Lethal Weapon.* #2—*Steele Justice.* #3—*The Stepfather.* #4—Through 5/14: *The Allnighter.* #5—*Creepshow 2.* #6—*Project X.* #7—*Hot Pursuit.* #8—Through 5/14: *Extreme Prejudice.*

904. SECAUCUS—LOEWS MEADOW SIX—(866-6161). #1—*Tin Men.* #2—*Gardens of Stone.* #3—*The Secret of My Success.* #4—*American Ninja 2.* #5—Through 5/14: *My Demon Lover.* #6—*Blind Date.*

905. UNION CITY—SUMMIT—(865-4120). Through 5/14: *Lethal Weapon; Dirty War.*

906. WEST NEW YORK—MAYFAIR—(865-2010). Through 5/14: *Lethal Weapon; No Mercy.*

Essex County

910. BLOOMFIELD—CENTER—(748-7900). *Steele Justice.*

911. BLOOMFIELD—RKO ROYAL—(748-3555). #1—*American Ninja 2.* #2—*Hollywood Shuffle.*

912. CEDAR GROVE—CINEMA 23—(239-1462). *Steele Justice.*

913. IRVINGTON—CASTLE—(372-9324). #1—Through 5/14: *American Ninja 2; Steele Justice.* #2—Through 5/14: *Creepshow 2; Return to Horror High.*

914. LIVINGSTON—COLONY—(992-0800). *The Secret of My Success.*

915. MAPLEWOOD—MAPLEWOOD—(763-3100). *A Room With a View.*

916. MILLBURN—RKO—(376-0800). #1—*The Secret of My Success.* #2—Through 5/14: *Malone; Radio Days.*

917. MONTCLAIR—CLARIDGE—(746-5564). #1—*Blind Date.* #2—*The Secret of My Success.* #3—*Tin Men.*

918. MONTCLAIR—WELLMONT—(783-9500). #1—*Police Academy 4.* #2—*Creepshow 2.* #3—*The Aristocats.*

919. NUTLEY—FRANKLIN—(667-1777). #1—Through 5/14: *Malone.* Beg. 5/15: *Ishtar.* #2—Through 5/14: *Hot Pursuit.* Beg. 5/15: *Meatballs III.* #3—Through 5/14: *Blind Date.* Beg. 5/15: *The Gate.*

920. UPPER MONTCLAIR—BELLEVUE—(744-1455). #1—*Gardens of Stone.* #2 and #3—Through 5/14: Program unavailable. Beg. 5/15: *Ishtar.*

921. WEST ORANGE—ESSEX GREEN—(731-7755). #1—*Hot Pursuit.* #2—*Lethal Weapon.* #3—*Gardens of Stone.*

Union County

930. BERKELEY HEIGHTS—BERKELEY—(464-8888). Through 5/14: *Peggy Sue Got Married.*

931. CRANFORD—RKO—(276-9120). #1—Through 5/14: *American Ninja 2; Radio Days.* Beg. 5/15: *The Gate.* #2—*The Secret of My Success.*

932. ELIZABETH—ELMORA—(352-3483). Through 5/14: *The Aristocats; Platoon.*

933. LINDEN—QUAD—(925-9787). #1—*Raising Arizona.* #2—*The Secret of My Success.* #3—*Steele Justice.* #4—*Lethal Weapon.* #5—Through 5/14: *Malone.*

934. UNION—FIVE POINTS—(964-3466). #1—*Tin Men.* #2—Through 5/14: *Project X.* Beg. 5/15: *Meatballs III.*

935. UNION—LOST PICTURE SHOW—(964-4497). *Working Girls.*

936. UNION—RKO—(686-4373). #1—*Hot Pursuit.* #2—Through 5/14: *Creepshow 2.* Beg. 5/15: *Ishtar.*

937. WESTFIELD—RIALTO—(232-1288). #1—*Gardens of Stone.* #2—Through 5/14: *Blind Date.* Beg. 5/15: *Meatballs III.* #3—*The Stepfather.*

938. WESTFIELD—TWIN—(654-4720). #1—*Platoon.* #2—*Malone.* #3—*Outrageous Fortune.* #4—*Steele Justice.*

Bergen County

950. BERGENFIELD—TWIN—(385-1600). #1—*Tin Men.* #2—*Platoon.* #3—*Lethal Weapon.* #4—*Hot Pursuit.* #5—*Malone.*

951. CLOSTER—CLOSTER—(768-8800). *The Aristocats; Steele Justice.*

952. EDGEWATER—LOEWS SHOWBOAT—(941-3660). #1—*The Secret of My Success.* #2—*Gardens of Stone.* #3—*Tin Men.* #4—Through 5/14: *Extreme Prejudice.*

953. EMERSON—TOWN—(261-1000). #1—*Project X.* #2—*Gardens of Stone.*

954. FAIR LAWN—HYWAY—(796-1717). #1—Through 5/14: *Programmed to Kill.* Beg. 5/15: *Meatballs III.* #2—Through 5/14: *The Color of Money.* Beg. 5/15: *Monster in the Closet.*

955. FAIRVIEW—TWIN—(941-2424). #1—*Creepshow 2.* #2—*Hot Pursuit.*

956. FORT LEE—LINWOOD—(944-6900). #1—*Steele Justice.* #2—Through 5/14: *Children of a Lesser God.* Beg. 5/15: *Meatballs III.*

957. FORT LEE—SHARON—(224-0202). Through 5/14: *Blind Date.* Beg. 5/15: *Ishtar.*

958. OAKLAND—TWIN—(337-4478). #1—Through 5/14: *Platoon.* Beg. 5/15: *The Gate.* #2—Through 5/14: *The Secret of My Success.* Beg. 5/15: *Ishtar.*

959. PARAMUS—CINEMA 35—(845-5070). Through 5/14: *Platoon.* Beg. 5/15: *Meatballs III.*

960. PARAMUS—DRIVE-IN—(368-1440). Through 5/14: *Programmed to Kill; The Kindred.* Beg. 5/15: *Hour of the Assassin.*

961. PARAMUS—RKO BERGEN MALL—(845-4449). *Tin Men.*

962. PARAMUS—RKO ROUTE 4—(487-7909). #1—*The Secret of My Success.* #2—Through 5/14: *Police Academy 4; Malone.* Beg. 5/15: *Ishtar.* #3—*The Stepfather.* #4—*Hot Pursuit.* #5—*Project X.* #6—*Blind Date.* #7—*Gardens of Stone.* #8—*Extreme Prejudice.* #9—*Lethal Weapon.* #10—*American Ninja 2.*

963. PARAMUS—RKO ROUTE 17—(843-3830). #1—*Raising Arizona.* #2—*Steele Justice.* #3—Through 5/14: *Creepshow 2.* Beg. 5/15: *The Gate.*

964. RAMSEY—CINEMA—(825-2090). Through 5/14: *Tin Men.*

965. RAMSEY—INTERSTATE—(327-0153). Program unavailable.

966. RIDGEFIELD PARK—RIALTO—(641-0617). Through 5/14: *The Aristocats; Platoon.*

967. RIDGEWOOD—RKO WARNER—(444-1234). #1—*Gardens of Stone.* #2—Through 5/14: *Project X.* Beg. 5/15: *Ishtar.* #3—*Raising Arizona.* #4—*Hot Pursuit.*

968. RUTHERFORD—WILLIAMS—(933-3700). #1—Through 5/14: *The Secret of My Success.* #2—Through 5/14: *The Aristocats; Lethal Weapon.*

969. TEANECK—MOVIE CITY—(836-3334). #1—*The Aristocats; Outrageous Fortune.* #2—*Tin Men; Platoon.* #3—*Radio Days; Hoosiers.*

970. WASHINGTON TOWNSHIP—CINEMA—(666-2221). #1—Through 5/14: *Outrageous Fortune.* Beg. 5/15: *The Gate.* #2—*Creepshow 2.* #3—*The Secret of My Success.*

971. WESTWOOD—PASCACK—(664-3200) #1—*Steele Justice.* #2—Through 5/14: *Tin Men.* Beg. 5/15: *Meatballs III.* #3—Through 5/14: *The Color of Money.* Beg. 5/15: *Ishtar.* #4—Through 5/14: *Children of a Lesser God.* Beg. 5/15: *Ishtar.*

BRIEF
M O V I E
REVIEWS

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers which follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York*'s critic.**

THE ALLNIGHTER—(1 hr. 32 min.; 1987) Three young women at a Southern California college gear up for the party of the year on the eve of their graduation. With Susanna Hoffs, Dedee Pfeiffer, Joan Cusack, Pam Grier, and Michael Ontkean. Dir. Tamar Simon Hoffs. PG-13. **33, 210, 302, 304, 313, 509, 530, 606, 608, 625, 715, 723, 800, 807, 903**

AMERICAN NINJA 2: THE CONFRONTATION—(1 hr. 26 min.; 1987) While on assignment in the Caribbean, two American military men meet up with a band of ninja warriors. With Michael Dudikoff, Steve James, Larry Poindexter, and Gary Conway. Screenplay by Conway and James Booth; story by Conway. Dir. Sam Firstenberg. R. **3, 36, 69, 89, 90, 91, 100, 103, 104, 106, 107, 109, 111, 112, 204, 207, 208, 209, 210, 215, 216, 218, 219, 220, 300, 303, 306, 312, 313, 316, 318, 404, 503, 518, 530, 604, 606, 608, 611, 625, 711, 761, 803, 811, 815, 900, 902, 904, 911, 913, 931, 962**

ANGEL HEART—(1 hr. 53 min.; 1987) Mickey Rourke stars as a fifties–New York private eye on the trail of a missing singer, leading him to New Orleans and black-magic terror. With Robert De Niro, Charlotte Rampling, and Lisa Bonet. Screenplay by Alan Parker, based on the novel *Falling Angel,* by William Hjortsberg. Dir. Parker. R. **3, 7, 33, 46, 507, 531**

L'ANNEE DES MEDUSES—(1 hr. 51 min.; 1984) In French, Eng. subtitles. A sunstruck bore. At a beach in the south of France, gorgeous women loll about and talk. The writer-director, Christopher Frank, is too solemn to give us what we want—a more knowing, topless *Beach Blanket Bingo.* Instead, Frank gives us a philosophical pimp who looks into women's eyes and knows exactly what they want; some highly metaphorical jellyfish, who seem to kiss the camera with their round, mushy faces; and the shapely but rather stupid-looking Valerie Kaprisky, who seduces and betrays her way across the sand without so much as a peeling nose. (5/11/87) **49**

★ **THE ASSAULT**—(2 hr. 29 min.; 1986) In Dutch, Eng. subtitles. Clunky though powerful Dutch epic that, at its best, conveys a breathless, haunted sense of personal fate shaped by the disasters of modern history. The hero, Anton Steenwijk (Derek de Lint), a doctor, has a boyhood memory that won't leave him alone. In January 1945, just before the Liberation, some Dutch partisans killed a collaborator in front of his neighbors' house. The neighbors, terrified the Germans might think that they had done the killing, desperately dragged the body . . . and left it in front of Anton's house. Within a few minutes, the S.S. killed Anton's family. The events of 1945 are told and retold from many points of view, and by the end, the movie delivers on its *Rashomon* premise: The truth becomes many-sided, ambiguous, and finally unjudgeable. Dir. Fons Rademakers. (2/16/87) PG. **10**

BLIND DATE—(1 hr. 35 min.; 1987) Blake Edwards tirelessly grinding on and on. The idea of this comedy—a young man (Bruce Willis) goes on a blind date with a wild girl (Kim Basinger) and gets his life wrecked—seems lifted from Scorsese's *After Hours,* and Edwards shoots in an impatient and slipshod way. There is a potentially great sequence in which Basinger, plastered, disrupts a formal dinner party and severely discomforts a proper Japanese couple, but Edwards brings the scene to a boil too quickly. The movie is a hit because of Willis, whose very ordinariness may account for his phenomenal popularity. Women look at him and see the lout at school who turned out to be rather sweet once you know him. Basinger, though poorly dressed and coiffed, gives a better performance than usual. She achieves a new ditsy style, her version of the Kay Kendall good-time girl, but Edwards doesn't support her with good close-ups and private moments. With John Larroquette. Written by Dale Launer. (4/13/87) PG-13. **21, 39, 42, 85, 200, 212, 215, 302, 310, 319, 401, 500, 505, 512, 514, 520, 527, 529, 600, 606, 609, 611, 616, 625, 634, 710, 722, 724, 754, 801, 818, 904, 917, 919, 937, 957, 962**

CHILDREN OF A LESSER GOD—(1 hr. 59 min.; 1986) William Hurt as a sympathetic and talented speech therapist for the deaf; Marlee Matlin as a young deaf woman who refuses his help but becomes his lover. The dramaturgy in this adaptation of Mark Medoff's award-winning play is largely conventional, but Marlee Matlin, who is deaf, breaks through the half-alive material. She is a small, dark, full-bodied beauty who combines egotism, pride, and humor in just the right amounts to make it impossible for any man to ignore or pity her. She focuses a more persistent, direct, and complex demand on William Hurt than any actress he's worked with so far, and he responds with the most fully felt work he's done in the movies. Dir. Randa Haines. (11/3/86) R. **53, 211, 702, 808, 956, 971**

CREEPSHOW 2—(1 hr. 31 min.; 1987) Three new tales of horror based on the stories of Stephen King. With Lois Chiles, George Kennedy, Dorothy Lamour, and Tom Savini. Screenplay by George Romero. Dir. Michael Gornick. R. **11, 22, 34, 62, 65, 89, 91, 100, 102, 103, 106, 108, 109, 112, 200, 204, 207, 208, 211, 213, 214, 216, 218, 219, 221, 300, 301, 309, 316, 405, 504, 506, 508, 510, 512, 518, 530, 532, 603, 606, 608, 610, 611, 612, 621, 625, 635, 706, 708, 711, 721, 722, 724, 756, 758, 759, 900, 902, 903, 913, 918, 936, 955, 963, 970**

EXTREME PREJUDICE—(1 hr. 44 min.; 1987) With its meatball-macho posturing, its fountain-of-blood shoot-outs, and its ratty, bearded movie Mexicans (who get mowed down by the dozen), this contemporary Western seems like an extravagant put-on. Alas, it's not. The director, Walter Hill, is merely parodying his earlier, better work, and passing on his fatigue to the audience. He treats us as if we fear emotion and love sensation, as if we're too jaded to be roused except by the most brazenly meaningless violence. Nick Nolte gives a stiff performance as the heroic Texas Ranger with a face like a bronze medallion (Nolte is so tanned he seems cured). Powers Boothe, as Nolte's best friend—an El Paso boy who has gone south of the border and become a drug kingpin—works with zest in an absurd role, and Rip Torn is amusing as a sheriff. The movie, however, is still a flyspecked fiasco. (5/11/87) R. **31, 44, 68, 85, 101, 108, 112, 200, 213, 216, 220, 222, 301, 309, 316, 403, 518, 625, 702, 713, 724, 754, 903, 952, 962**

FESTIVAL OF CLAYMATION—(1 hr. 30 min.; 1987) The best of Academy Award–winning animator Will Vinton's work, including Rex and Herb, two quarreling film critics who, although they are dinosaurs, strongly resemble current TV personalities. **4**

FOREVER, LULU—(1 hr. 26 min.; 1987) Hanna Schygulla stars as a penniless SoHo writer on the brink of suicide who ends up on the trail of a mysterious woman named Lulu. With Deborah Harry, Alec Baldwin, Paul Gleason, Dr. Ruth Westheimer, and Annie Golden. Written and directed by Amos Kollek. R. **6**

GARDENS OF STONE—(1 hr. 51 min.; 1987) Reviewed in this issue. R. **7, 64, 80, 110, 112, 200, 206, 215, 216, 220, 302, 310, 314, Read 403, 504, 505, 512, 514, 516, 518, 527, 528, 529, 600, 602, 606, 609, 611, 612, 616, 625, 635, 702, 703, 706, 718, 724, 754, 801, 816, 818, 819, 901, 904, 920, 921, 937, 952, 953, 962, 967**

THE GATE—(1 hr. 30 min.; 1987) Three young people discover the gate to hell in a suburban backyard. With Stephen Dorff, Christa Denton, and Louis Tripp. Screenplay by Michael Nankin. Dir. Tibor Takacs. PG-13. **21, 33, 47, 68, 91, 109, 204, 207, 208, 210, 211, 216, 218, 219, 221, 304, 313, 316, 404, 500, 503, 506, 508, 510, 518, 520, 522, 532, 621, 625, 708, 711, 723, 724, 754, 803, 806, 811, 815, 902, 919, 931, 958, 963, 970**

GOTHIC—(1 hr. 30 min.; 1986) A horror film, loosely based on the exploits of Lord Byron, Percy Bysshe Shelley, and Mary Godwin Shelley, set at Byron's Villa Diodati near Geneva in June 1816. With Gabriel Byrne, Julian Sands, Natasha Richardson, Myriam Cyr, and Timothy Spall. Screenplay by Stephen Volk. Dir. Ken Russell. R. **54**

HEARST METROTONE NEWSREEL SHOW—(1 hr. 40 min.; 1987) A selection of Hearst newsreels from 1929–40, reflecting the interests of the American public at the time. With Babe Ruth, Amelia Earhart, Franklin and Eleanor Roosevelt, Benito Mussolini, Charles Lindbergh, John Dillinger, Al Capone, J. P. Morgan, and Mahatma Gandhi. Compiled by Michael Friend, for the UCLA Film and Television Archive. Dir. Robert Rosen. **1**

★ **HOLLYWOOD SHUFFLE**—(1 hr. 22 min.; 1987) Slapdash, unevenly written and performed, but wildly funny. Robert Townsend, a young black actor and comic dissatisfied with the roles he was getting in Hollywood, wrote, directed, and stars in this exhilarating blast of anger and disgust. Townsend plays a mild, sweet young actor, Bobby Taylor, who is trying for a role as a pimp. Bobby's heart isn't in it, but it's the only game in town. At auditions, the astonishingly rude white producers, directors, and writers of black films keep demanding that the actors be more, y'know, *black,* more *street.* So the actors turn themselves into a bizarre new kind of Uncle Tom, snarling and grabbing at their crotches. Disgusted, Bobby withdraws into reveries, dreaming of a whole movie culture of black films, from *Rambro: First Young Blood* to *King Lear,* with himself playing the heroes. Townsend's parodies include a school for black actors taught by whites, and a pair of street-dude TV critics who shape their words in the air with their hands but speak in obscenities. The movie has its parched, earnest side, and the production is schlocky-looking, but it makes you laugh pretty much all the way through. (4/6/87) R. **11, 36, 66, 87, 101, 112, 217, 319, 530, 533, 911**

HOT PURSUIT—(1 hr. 33 min.; 1987) A prep-school senior, left behind when his girlfriend and her family embark on a cruise to Mexico, tries desperately to catch up. With John Cusack, Robert Loggia, Wendy Gazelle, and Jerry Stiller. Screenplay by Steven Lisberger and Steven Carabatsos; story by Lisberger. Dir. Lisberger. PG-13. **24, 36, 40, 67, 102, 103, 108, 112, 210, 211, 214, 216, 300, 306, 311, 314, 401, 505, 509, 510, 512, 516, 518, 530, 601, 604, 606, 608, 611, 613, 618, 621, 625, 631, 634, 701, 705, 706, 715, 723, 757, 762, 802, 810, 817, 818, 900, 903, 919, 921, 936, 950, 955, 962, 967**

ISHTAR—(1 hr. 48 min.; 1987) Warren Beatty, Isabelle Adjani, and Dustin Hoffman star in a comic adventure-romance about down-on-their-luck singer-songwriters who end up in the small Middle Eastern nation of Ishtar. With Charles Grodin and Jack Weston. Written and directed by Elaine May. PG. **10, 25, 41, 44, 101, 110, 200, 204, 216, 221, 302, 304, 309, 313, 315, 401, 500, 503, 505, 510, 518, 526, 528, 532, 602, 608, 611, 612, 616, 621, 625, 631, 633, 634, 702, 707, 709, 719, 724, 754, 762, 801, 808, 809, 819, 919, 920, 936, 957, 958, 962, 967, 971**

LAW OF DESIRE—(1 hr. 40 min.; 1987) In Spanish, Eng. subtitles. The writer-director Pedro Almodóvar made a barbed satirical comedy a few years ago—*What Have I Done to Deserve This?*—that evoked Buñuel. But Almodóvar, in his new movie, has turned away from his vigorously blunt manner to something heavily romantic and knowing. The picture, though beautifully shot, is homoerotic kitsch—far from dull, but despite a few surprises, cloying and sticky. (4/6/87) **11, 82**

LETHAL WEAPON—(1 hr. 47 min.; 1987) Women have been shrieking in the theaters at the sight of Mel Gibson's exposed rear in this cops-and-robbers thriller. In fact, Gibson's volatile performance as a suicidal, devil-may-care Los Angeles cop is the best thing by far in this absurdly violent movie, which has been overpraised from coast to coast. As the partner—a mature married man freaked out by Gibson's larks—Danny Glover is overbearing and mannered, and some of us could do without the chases, the torture scene, and the big fight at the end. An army of stunt men worked on the movie, phonying up the violence, but presumably Gibson's bum is authentic. Written by Shane Black. Dir. Richard Donner. (4/6/87) R. **7, 33, 50, 68, 85, 90, 104, 107, 109, 112, 200, 201, 203, 304, 307, 312, 322, 501, 503, 509, 513, 525, 530, 601, 606, 608, 625, 633, 636, 704, 705, 706, 714, 725, 754, 762, 817, 903, 905, 906, 921, 933, 950, 962, 968**

MAKING MR. RIGHT—(1 hr. 40 min.; 1987) Susan Seidelman's new farce is about a scientist (John Malkovich) who creates an android (Malkovich again) in his own image, and the women who mistake one for the other. The movie plays at a level of grating obviousness, and Malkovich is probably the wrong choice for the lead, but there are a few compensations—the tacky Jewish-Cuban Miami settings, which Seidelman celebrates with loving care, and the work of Ann Magnuson as a driven P.R. ace. Magnuson, a New York performance artist, is beautiful, pulled together, with foxy Shirley MacLaine eyes. It's a sour moment, however, when someone this bright falls for the android. With Laurie Metcalf and Glenne Headly. (4/27/87) PG-13. **20**

MALONE—(1 hr. 32 min.; 1987) Burt Reynolds stars as an ex–government agent who tries to clean up a town that is being terrorized by a radical group. With Cliff Robertson, Lauren Hutton, Kenneth McMillan, Cynthia Gibb, and Scott Wilson. Screenplay by Christopher Frank, based on the novel *Shotgun*, by William Wingate. Dir. Harley Cokliss. R. **33, 89, 200, 216, 220, 315, 319, 505, 509, 526, 530, 600, 606, 608, 611, 619, 625, 703, 706, 714, 754, 916, 919, 933, 938, 950, 962**

★ **MY LIFE AS A DOG**—(1 hr. 41 min.; 1985) In Swedish, Eng. subtitles. A gentle, virtually plotless Swedish movie about a twelve-year-old boy (Anton Glanzelius) whose mother is dying of tuberculosis. Baffled, he finds solace by recounting to himself a series of grotesque accidents out of the newspaper. And sometimes he withdraws altogether, getting down on the floor and barking and tearing at people's cuffs. A dog, he knows, isn't required to be intelligible. At his uncle's place in the country, where he's sent to give his mother a rest, he encounters life in all its prodigious variety. He meets many strange adults, and enters into a bewildering intimacy with a tomboy who plays soccer and boxes—she has a mean right cross—but who then insists on showing him her tiny, budding breasts. In the end, the messiness of life saves him from despair. The picture has some conventional imagery, but much of it is fresh and surprisingly powerful. Based on a novel by Reider Jonsson. Dir. Lasse Hallström. (5/11/87) **81**

OUTRAGEOUS FORTUNE—(1 hr. 36 min.; 1987) Shelley Long, who has perfect features and a perky manner, and Bette Midler, long of jaw and sounding like Telly Savalas, are awfully funny together in this new-style formula comedy from Disney. Long, a high-minded student actress, applies for classes with a famous, bearded, heavy-accented teacher (my God, the great Korzenowski!) and is outraged when Midler, a soft-core-porn actress off the streets, also gets into the class. The movie, which has been put together with enough calculation to send a rocket to Pluto, is a female buddy-buddy movie that becomes a boring chase comedy. The script, an original by a young writer named Leslie Dixon, appears to have been plotted on a graph: Long and Midler are polar opposites in looks, temperament, and manner, and the dialogue is all bicker-bicker-bicker. But the two ladies are funny. Dir. Arthur Hiller. (2/9/87) R. **52, 400, 500, 511, 515, 523, 610, 623, 626, 714, 720, 724, 806, 938, 969, 970**

PADRE NUESTRO—(1 hr. 30 min.; 1985) In Spanish, Eng. subtitles. An elderly cardinal, once a favored choice for the papacy, leaves the Vatican and returns to his native Castilian village only to discover he has a daughter and granddaughter. With Fernando Rey, Francisco Rabal, and Victoria Abril. Dir. Francisco Regueiro. **11, 84**

PERSONAL SERVICES—(1 hr. 43 min.; 1987) A comedy about the madam of a brothel in an English suburb (based on the life of Cynthia Payne) whose thoroughly civilized clients have the kinkiest of perversions. With Julie Walters, Alec McCowan, and Shirley Stelfox. Written by David Leland. Dir. Terry Jones. R. **54**

★ **PLATOON**—(1 hr. 51 min.; 1986) Though flawed, writer-director Oliver Stone's movie is a great work—the Vietnam movie that many have longed for or dreaded. The hero is a middle-class college dropout (Charlie Sheen) who wants an authentic life and volunteers for the Army in 1967. At first, face to face with North Vietnamese regulars, he panics, but he steadies himself and soon becomes a first-rate soldier. Yet, having found his nerve, he almost becomes a monster, brutalizing Vietnamese who get in the way. The movie realizes the psychological and physical details of massacre with terrifying power. And for the awesome final battle at night, Stone screws the combat footage to a level of tension just under panic. The scenes of the men relaxing, written in the paranoid idiom of the late sixties, are all marvelously played by the large cast. In retrospect, the hero is too straight and good, and his narration too explicit and literary, but these mistakes don't hurt too much. With Tom Berenger as the Ahab-like Sergeant Barnes and Willem Dafoe as the humane Sergeant Elias; Keith David, Kevin Dillon, and John C. McGinley. (12/15/86) R. **24, 37, 48, 87, 100, 206, 303, 308, 320, 520, 522, 526, 530, 608, 619, 620, 623, 626, 714, 717, 812, 814, 932, 938, 950, 958, 959, 966, 969**

POLICE ACADEMY 4: CITIZENS ON PATROL—(1 hr. 28 min.; 1987) The inept academy grads return to train an odd group of civilians for community patrols. With Steve Guttenberg, Bubba Smith, Tim Kazurinsky, G. W. Bailey, Colleen Camp, George Gaynes, and Bobcat Goldthwait. Written by Gene Quintano. Dir. Jim Drake. PG. **33, 89, 219, 505, 521, 530, 608, 620, 625, 714, 723, 725, 918, 962**

★ **PRICK UP YOUR EARS**—(1 hr. 51 min.; 1987) Despite serious problems, this "bio-pic" about English playwright Joe Orton (1933–67) is a vivid, funny, and horrifying movie. The great young English actor Gary Oldman plays Orton, a working-class boy from Leicester who fell in love at eighteen with Kenneth Halliwell (Alfred Molina), an older, better-educated man. The two men lived together for sixteen years in a classically terrible marriage. Halliwell, who had artistic ambitions of his own, passed on his education to Orton, who then went on to write the barbed, satirical plays (*Entertaining Mr. Sloane, Loot, What the Butler Saw*) that made his reputation as England's best comic playwright. Halliwell, meanwhile, grew jealous, and finally, in a fit of rage, bludgeoned Orton to death and killed himself. At its best, this frightening story has an Ortonesque insolence and spunk mixed with rueful tenderness: The irony is that Orton, the black-comedy nihilist and sexual adventurer, was a victim of his most domestic and conventional habits. Unfortunately, Alfred Molina—made up to look grotesquely unattractive (the actual Halliwell was handsome)—gives a screeching, embarrassing performance, and the structural devices used to give the movie a tone of authenticity are laborious and unnecessary. With Vanessa Redgrave. Screenplay by Alan Bennett, from John Lahr's book. Dir. Stephen Frears. (4/20/87) R. **81**

PROJECT X—(1 hr. 47 min.; 1987) A likably hokey thriller about a young man in the Air Force (Matthew Broderick) who tries to save a chimp from some lethal military experiments. Jonathan Kaplan, a graduate of the Roger Corman school of B-movie directors, gives the material a charge of suspense and a touch of horror-movie creepiness. Written by Stanley Weiser. (4/27/87) PG. **20, 25, 33, 47, 85, 101, 106, 112, 203, 221, 222, 304, 306, 312, 313, 318, 405, 503, 504, 506, 509, 514, 518, 519, 523, 529, 532, 600, 606, 608, 610, 611, 612, 616, 618, 621, 625, 631, 637, 706, 708, 709, 715, 721, 722, 755, 760, 763, 803, 816, 819, 903, 934, 953, 962, 967**

RADIO DAYS—(1 hr. 28 min.; 1987) Woody Allen's satirical commemoration of forgotten lives from the great days of American radio is exquisitely crafted but depressed and muffled. Woody weaves together two groups of people—his large family, living together in awkward, angry intimacy in a Rockaway house, and a number of "glamorous" radio performers and personalities enjoying the high life. The distance between the shabby neighborhood Jews and the celebrity swells is bridged by radio's music and gab. If Woody can't work up much anger at these people, he can't work up much love for them, either (Mia Farrow's floozy turned radio gossip and Dianne Wiest's maiden aunt are welcome exceptions). Some of the vignettes are funny, others are just a whisper; the anecdotal structure is sustained but also a little monotonous. With a very large cast of Woody Allen regulars, some guests, and an appearance at the end (worth waiting for) by Diane Keaton. (2/9/87) PG. **10, 62, 317, 507, 526, 531, 916, 931, 969**

★ **RAISING ARIZONA**—(1 hr. 32 min.; 1987) Nicolas Cage (of the hangdog expression), a thief addicted to knocking over 7-Eleven stores, and tight-lipped little Holly Hunter, his wife, are an Arizona couple unable to have a child. When a noisy furniture salesman and his wife bring forth quintuplets, the young couple steals one of the children. What they've done doesn't register on them as a crime; they want to hold on to the child and give him a conventional upbringing. But everything, and everyone, gets in the way. This movie by Joel and Ethan Coen starts as a kind of comic ballad (narrated by Cage, it might be called "The Ballad of a Recidivist") and becomes a raucous chase, but it never loses its sweet-natured farcical tone. As in their first film, *Blood Simple,* the filmmakers (Joel directs, Ethan produces, and they both write) find reserves of dignity in dopey characters. The Coens may find stupidity funny, but they never condescend—the movie's two lead dummies, you are sure, deserve to have a kid. With John Goodman as an escaped con. (3/16/87) PG-13. **5, 61, 84, 110, 215, 220, 304, 309, 317, 505, 525, 612, 621, 627, 636, 637, 638, 706, 708, 709, 723, 724, 801, 809, 810, 933, 963, 967**

RIVER'S EDGE—(1 hr. 39 min.; 1987) Reviewed in this issue. R. **52**

★ **A ROOM WITH A VIEW**—(1 hr. 50 min.; 1986) The filmmaking team of James Ivory (director), Ismail Merchant (producer), and Ruth Prawer Jhabvala (screenwriter) has finally broken through. Their adaptation of E. M. Forster's early (1908) novel is funny, vivid, physically active, and gloriously beautiful. The filmmakers have kept Forster's ardent tone as well as his satirical wit. The heroine, Lucy Honeychurch (Helena Bonham Carter), is an upper-middle-class girl stifled by her upbringing. In Florence, confronted by violent death and physical passion, she begins to wake up. Cranky and self-deluding, she's not a great heroine, but her unfinished character becomes a battleground on which the forces of social convention and paganism engage in a desperate struggle. With Maggie Smith, Denholm Elliott, and Daniel Day Lewis. (3/17/86) **45, 523, 807, 819, 915**

ROSA LUXEMBURG—(2 hr. 2 min.; 1986) In German and Polish, with English subtitles. A dramatized biographical portrait of the political theorist and founder of the German Communist Party who was murdered by rightists in 1919. With Barbara Sukowa. Dir. Margarethe von Trotta. **81**

★ **SCENE OF THE CRIME**—(1 hr. 30 min.; 1986) In French, Eng. subtitles. A dark, flowing sex-and-murder thriller, set in southwestern France, from director André Téchiné. Catherine Deneuve, the glacéed international beauty, gives a surprisingly detailed and emotional performance as a divorced bourgeoise living in an angry state of frustration. Her son, a duplicitous thirteen-year-old, protects a runaway convict, and then Deneuve falls in love with the guy, which drives an Oedipal wedge between her and the boy. Téchiné has submitted his irrepressible romanticism to a disciplined narrative. The movie isn't believable, but it's emotionally and visually satisfying. With Wadeck Stanczak as the outlaw, the extraordinary-looking Claire Nebout as Stanczak's old girlfriend, Danielle Darrieux as Deneuve's mother, and Victor Lanoux as her ex-husband, a low-voiced sadist. (2/2/87) **11**

THE SECRET OF MY SUCCESS—(1 hr. 49 min.; 1987) A stupid farce about success in big business starring that whirling little man, Michael J. Fox. Tiny, hairless, and smooth, with an unnervingly placid face—the face of a wizened child—Fox looks like he's been dipped in polyurethane. If you spilled something on him, he would surely wipe clean. Fox plays a young pup from Kansas who starts in the mailroom of a huge conglomerate and takes over the place in a few months. In the course of his rise, beautiful women a head taller pull off his pants and wrestle him into bed. Have the filmmakers lost their minds? Their vision of high finance and corporate life is mainly a caricature—which is a shame, since the public is more than ready for a tough, sardonic movie on the subject. With Helen Slater. Written by Jim Cash, Jack Epps Jr., and A. J. Carothers, from a story by Carothers. Dir. Herbert Ross. (4/27/87) PG-13. **24, 35, 60, 67, 85, 101, 106, 112, 210, 212, 214, 217, 300, 302, 304, 305, 313, 315, 322, 400, 404, 504, 505, 509, 511, 512, 518, 519, 523, 524, 530, 601, 606, 608, 611, 612, 617, 618, 621, 625, 631, 635, 637, 705, 706, 709, 713, 716, 718, 723, 724, 754, 755, 759, 800, 805, 807, 821, 901, 904, 914, 916, 917, 931, 933, 952, 958, 962, 968, 970**

STEELE JUSTICE—(1 hr. 35 min.; 1987) A Vietnam vet whose life is in shambles rallies himself to action when a friend and his family are brutally murdered. With Martin Kove, Sela Ward, Ronny Cox, Bernie Casey, Joseph Campanella, and Jan Gan Boy. Written and directed by Robert Boris. R. **3, 20, 39, 69, 89, 90, 104, 106, 107, 109, 111, 112, 204, 207, 208, 209, 210, 216, 218, 219, 221, 222, 300, 304, 306, 312, 313, 316, 318, 402, 503, 506, 508, 510, 518, 530, 532, 600, 604, 606, 608, 611, 621, 625, 638, 705, 706, 708, 709, 712, 713, 715, 723, 756, 764, 803, 815, 900, 902, 903, 910, 912, 913, 933, 938, 951, 956, 963, 971**

THE STEPFATHER—(1 hr. 35 min.; 1987) A psychological thriller about a daughter who suspects her mother's new husband is not the man he appears to be. With Terry O'Quinn, Jill Schoelen, and Shelley Hack. Screenplay by Donald E. Westlake. Dir. Joseph Ruben. R. **60, 514, 527, 608, 722, 802, 816, 903, 937, 962**

SWEET LORRAINE—(1 hr. 31 min.; 1987) A comedy about a summer season at a family-run hotel in the Catskills. With Maureen Stapleton, Trini Alvarado, Lee Richardson, John Bedford Lloyd, and Freddie Roman. Screenplay by Michael Zettler and Shelly Altman. Dir. Steve Gomer. PG-13. **63**

★ **SWIMMING TO CAMBODIA**—(1 hr. 27 min.; 1987) A triumph for the actor and monologuist Spalding Gray. For this movie version, directed with great flair by Jonathan Demme, Gray cut in half the three-hour theatrical monologue he had been developing for years, but nothing essential is missing. On the surface, the monologue covers what happened to him when he played a small role in *The Killing Fields*, the somberly spectacular 1984 British movie about the destruction of Cambodia. Gray tells us what went on during the shooting (in Thailand) and what the crew did while relaxing at Thai beaches, hotels, and whorehouses. Yet he gives us not just the events but the subjective meaning of an experience—his perceptions at the time and the way they've changed. Before our eyes, his ego shreds: This "passive-aggressive unconscious coward" stays open to the vibrations of cruelty, paranoia, and pleasure passing through the air. At times, as he talks of a sex show in Bangkok, or a day at the beach, the dialogue between ease and unease, pleasure and dismay, is reminiscent of Twain, Henry Miller, Vonnegut. (3/23/87) **82**

★ **TIN MEN**—(1 hr. 49 min.; 1987) Barry Levinson, who made the classic 1982 comedy *Diner*, here returns to Baltimore and shows us what the boys in that film might have become. It's 1963, and two short, vindictive aluminum-siding salesmen, "B.B." Babowsky (Richard Dreyfuss) and Ernest Tilley (Danny DeVito), bang their Cadillacs into each other, and a quarrel explodes. The fight grows into a mutual obsession. B.B. is a smart hustler, and Tilley is a dumb one, but they are both bastards; in certain moods, they can be shrewd and funny, but a woman looking at them could only despair. As B.B., Dreyfuss summons up an ugly, thrusting aggressiveness, which he uses well as a comic style. And DeVito is better than usual. *Tin Men* is wonderfully paced, with plenty of room for Levinson's dialogue to flower and thicken, but the story doesn't command us half as much as the background it emerges from. With Barbara Hershey as Tilley's wife. (3/9/87) R. **5, 54, 85, 200, 201, 217, 222, 302, 304, 307, 308, 501, 502, 511, 513, 515, 516, 517, 521, 522, 527, 533, 610, 613, 616, 622, 626, 627, 634, 706, 707, 710, 714, 725, 808, 809, 820, 900, 904, 917, 934, 950, 952, 961, 964, 969, 971**

WORKING GIRLS—(1 hr. 30 min.; 1986) A look at the workaday world of women in a Manhattan brothel. With Louise Smith, Ellen McElduff, Amanda Goodwin, and Marusia Zach. Screenplay by Lizzie Borden and Sandra Kay. Dir. Borden. **4, 819, 935**

REVIVALS

AND NOW FOR SOMETHING COMPLETELY DIFFERENT—(1 hr. 29 min.; 1972) An often hilarious collection of blackout skits, animation, commentary, and asides from the marvelous Monty Python (Graham Chapman, John Cleese, Terry Gilliam, Eric Idle, Terry Jones, and Michael Palin). Dir. Ian MacNaughton. **9**

THE ARISTOCATS—(1 hr. 18 min.; 1970) The Disney animated feature about a family of French cats who inherit their mistress's millions. With the voices of Eva Gabor, Phil Harris, Sterling Holloway, Scatman Crothers, and Paul Winchell. Dir. Wolfgang Reitherman. G. **20, 106, 112, 204, 217, 222, 300, 306, 309, 530, 533, 606, 608, 610, 706, 715, 805, 811, 812, 900, 918, 932, 951, 966, 968, 969**

THE BAD SLEEP WELL—(2 hr. 31 min.; 1960) One of Akira Kurosawa's contemporary morality tales. Toshiro Mifune stars as the son of a murdered man, and the movie is a study of corporate corruption leading to violence. An element of florid melodrama and self-pity surfaces in this movie—things not found in Kurosawa's other work. **1**

BIZET'S CARMEN—(2 hr. 32 min.; 1984) In French, Eng. subtitles. Vibrant, spectacular, and emotionally satisfying. Placido Domingo is Don José, goaded by Carmen (Julia Migenes-Johnson) and then destroyed by his passion for her. Director Francesco Rosi returns the story to its Andalusian roots, and his view of the material is both realistic and theatrical, objective and romantic—transcending the usual boundaries of style. With Ruggero Raimondi and Faith Esham. **9**

CAMILLE (1936)—(1 hr. 48 min.) The utterly bewildering title for *The Lady of the Camellias*, starring, of course, Greta Garbo, who is such an incandescent actress that she can even make us believe she would die of love for Robert Taylor. Standard M-G-M script and supporting players. Dir. George Cukor. **8**

DETECTIVE—(1 hr. 35 min.; 1984) In French, Eng. subtitles. A hopelessly obscure Jean-Luc Godard film about a group of people in a Paris hotel who may or may not have been involved in the murder of a Mafia boss. Starring Nathalie Baye, Claude Brasseur, Johnny Hallyday, and Jean-Pierre Léaud. **9**

DIVA—(2 hr. 3 min.; 1981) In French, Eng. subtitles. A Parisian postman (Frédéric Andrei), in love with an American opera singer (Wilhelmenia Wiggins Fernandez), makes an illegal tape of one of her concerts. He accidentally picks up another tape (which incriminates a Paris cop), and people keep trying to kill him in order to take the tapes away. This funny and original movie, directed by Jean-Jacques Beineix, is a mad combination of ritzy magazine graphics and intentionally cheap junk-movie melodrama. **86**

THE FALLEN IDOL—(1 hr. 34 min.; 1948) This Graham Greene–Carol Reed collaboration is not as great as their classic, *The Third Man*, but it is a beautifully constructed and satisfying thriller nonetheless. Little Bobby Henrey is the eight-year-old ambassador's son who tries to protect the embassy butler, Ralph Richardson, from the suspicion of having committed a murder. Large stretches of the movie are shot from the boy's point of view and capture the special frustration that a child encounters trying to convince adults that he actually knows something. With Michèle Morgan. **86**

FIRST NAME: CARMEN—(1 hr. 25 min.; 1983) In French, Eng. subtitles. Jean-Luc Godard's modern retelling of the Carmen story captures the essence of erotic feverishness. Maruschka Detmers plays the radical Carmen X, who, during a bank heist, makes a young cop (Jacques Bonnaffé) her accomplice. Together they shack up in the apartment of an out-of-it film director (played by Godard himself). The movie has no culmination, no release, just desire as obsession and doom, and bumbling scenes of violence. It's odd, unsettling, and fitfully very powerful. **9**

THE FRENCH LIEUTENANT'S WOMAN—(2 hr. 3 min.; 1981) Adapting John Fowles's best-seller, scenarist Harold Pinter intercuts the darkly romantic Victorian-period story, featuring Jeremy Irons as the gentleman scientist and Meryl Streep as the mysterious governess, with a banal modern tale in which Irons and Streep play the two actors who are having an affair while acting in the period story we have been watching. The fancy, complicated narrative doesn't pay off in intellectual excitement. Still, Karel Reisz directs with great authority, and Streep is a bewitching heroine. **86**

GENERAL DELLA ROVERE—(1 hr. 29 min.; 1959) In Italian, Eng. subtitles. Magnificently directed and acted drama of the transformation of a small-time chiseler into a man of conscience in German-occupied World War II Italy. With Vittorio De Sica. Dir. Roberto Rossellini. **8**

LIFEBOAT—(1 hr. 36 min.; 1944) A drama that takes place entirely on a lifeboat, written by John Steinbeck and Jo Swerling and directed by Alfred Hitchcock. It gets a little claustrophobic, but the performances, especially Tallulah Bankhead's, are marvelous. Best scene: Hitchcock's cameo appearance. With William Bendix, Henry Hull, and John Hodiak. **86**

THE MAN WHO KNEW TOO MUCH (1956)—(2 hr.) Slower and heavier than Hitchcock's first (1934) version, but the expansiveness and weight pay off. The elaborate early scenes, which establish the discomfort of James Stewart and Doris Day as tourists in Marrakech, set us up for the disasters and disorienting confusions that follow. And the neurotic conflicts in their marriage make the family's crisis that much more wrenching. One of Hitchcock's most deeply felt thrillers. **83**

OTELLO—(2 hr. 2 min.; 1986) In Italian, Eng. subtitles. Verdi's greatest opera, a work of almost annihilating power, has been subjected to the florid, decorative temperament of Franco Zeffirelli. See it for Placido Domingo's tremendous performance in the title role and for Justino Diaz as Iago. With Katia Ricciarelli and the orchestra and chorus of La Scala, conducted by Lorin Maazel. **2**

PRIDE AND PREJUDICE—(1 hr. 58 min.; 1940) The best of M-G-M's adaptations of classic novels. Greer Garson is a little too matronly as Jane Austen's enchanting heroine, Elizabeth Bennet, but she's not the condescending bore she would later become, and Laurence Olivier is witty and devastatingly attractive as the snobbish Darcy. It's worth the price of admission to hear Olivier say, as he refuses to dance, "I am in no humor tonight to give consequence to the middle classes at play." With Edna May Oliver. Dir. Robert Z. Leonard. **8**

RAGING BULL—(2 hr. 10 min.; 1980) Martin Scorsese's brilliant, morose portrait of 1948 middleweight champ Jake La Motta (Robert De Niro), a man with an iron skull and no brains inside. The movie strips Jake of the humor and resilience revealed in his autobiography, but everything else is masterly—the maniacally obsessive street language, the flawless period recreation, Michael Chapman's black-and-white photography, and De Niro's repellent, tragic performance. With Cathy Moriarty and Joe Pesci. **86**

REAR WINDOW—(1 hr. 52 min.; 1954) A Hitchcock classic. James Stewart is the photographer with the broken leg who sits at his back window spying on his neighbors across the courtyard; Grace Kelly is his fiancée, Thelma Ritter a smart working-class nurse, Wendell Corey a skeptical cop, and Raymond Burr a pitiably human murderer. The movie's restricted-point-of-view strategy is justifiably famous. **83**

A STREETCAR NAMED DESIRE—(2 hr. 2 min.; 1951) Classic performances by Marlon Brando as Stanley Kowalski and Vivien Leigh as Blanche DuBois in this fervent adaptation of the Tennessee Williams play, probably his greatest. Dir. Elia Kazan. **86**

TRAFFIC—(1 hr. 39 min.; 1971) In French, Eng. subtitles. A witty and whimsical film starring and directed by Jacques Tati, set mostly on the way to and at an auto show. **9**

THEATER LISTINGS

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BROADWAY

Previews and Openings

Wednesday, May 13

THE COMEDY OF ERRORS—A version of Shakespeare's comedy, adapted by the Flying Karamazov Brothers and Robert Woodruff (who directs), with a prologue by Avner the Eccentric, featuring all of the above, plus Ethyl Eichelberger (from Theater of the Absurd), Wendy Parkman, Gina Leischman and Vaudeville Nouveau. Tue. through Thu. at 8, Sat. at 2, Sun. at 7:30; $25; Fri. and Sat. at 8, Sun. at 3; $30. Previews now prior to a 5/31 opening; limited run through 6/28. **Vivian Beaumont Theater** at Lincoln Center, 150 West 65th Street (239-6277). 2 hr. 10 min. All major credit cards. **IRLS**

Now Playing

ALL MY SONS—Richard Kiley stars (and his performance is superb) in a revival of Arthur Miller's drama, with Joyce Ebert, Jamey Sheridan, and Jayne Atkinson, about a midwestern family torn apart when their manufacturing company inadvertently produces defective mechanical parts for Army planes; directed by Arvin Brown. Featured in the cast are Christopher Curry, Dawn Didawick, Kit Flanagan, Stephen Root, Michael Maronna, and Dan Desmond. Tue. through Thu. at 8, Sat. at 2, Sun. at 3, $27.50 to $35; Fri. and Sat. at 8, $30 to $37.50; Wed. at 2, $25 to $32.50. **Golden Theatre,** 252 West 45th Street (239-6200). 2 hr. 30 min. All major credit cards. **IRLS**

ASINAMALI!—Both written and directed by Mbogeni Ngema, the play has performers acting out in compassionate, thoughtful, and lively story, song, and dance, a spectrum of the South African experience involved in the 1983 rent strike in Durban, South Africa. With Ghoyi Ngema, Bheki Mqadi, Thami Cele, Bongani Hlophe, and Solomzi Bisholo. Tue. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; $25 to $35 (some $15 seats are available at every performance). **Jack Lawrence,** 359 W. 48th St. (307-5452). 2 hr.

BIG RIVER—Musical based on Mark Twain's *Adventures of Huckleberry Finn,* with book by William Hauptman, music and lyrics by Roger Miller; directed by Des McAnuff, now in its third year. With Jon Ehrlich, George Merritt, Susan Browning, Franz Jones, Roger Bart, Andi Henig, Jennifer Leigh Warren, Michael McCarty, and Aramis Estevez. There are enjoyable performances from all, masterly sets, and rhythmic direction. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, $36 to $45; Wed. at 2, $32 to $40. **Eugene O'Neill,** 230 W. 49th St. (246-0220). 2 hr. 35 min. ● ● **IRLS**

BLITHE SPIRIT—Richard Chamberlain, Blythe Danner, Judith Ivey, and Geraldine Page in a revival of the 1941 comedy by Noël Coward about a mystery writer who engages an eccentric medium of formidable powers to carry out research on his next book; directed by Brian Murray. Featured in the cast are William LeMassena, Patricia Conolly, and Nicola Cavendish. Tue. through Sat. at 8, $25 to $42.50; Wed. at 2, $20 to $37.50; Sat. at 2, Sun. at 3, $25 to $42.50. **Neil Simon Theatre,** 250 West 52nd Street (757-8646). 2 hr. 35 min. All major credit cards. **IRLS**

BROADWAY BOUND—Linda Lavin, John Randolph, Jonathan Silverman, Philip Sterling, Phyllis Newman, and Jason Alexander appear in the final installment of Neil Simon's semi-autobiographical trilogy. Eugene (Silverman) has left the Army and, with his brother Stanley (Alexander), is pursuing a radio-writing career; directed by Gene Saks. Mon. through Sat. at 8, $27.50 to $40; Sat. at 2, $25 to $35; Wed. at 2, $20 to $32.50. **Broadhurst Theatre,** 235 W. 44th St. (239-6200). 2 hr. 40 min. All major credit cards. **IRLS**

LA CAGE AUX FOLLES—Keene Curtis and Peter Marshall star in a musical comedy set in the south of France, based on the French stage comedy by Jean Poiret. The book is by Harvey Fierstein, the music is by Jerry Herman, the direction by Arthur Laurents. The show is a blend of drag-queen spectacle and domestic tenderness, and is altogether a quietly moving love story, with glorious sets and costumes. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, $37.50 to $47.50; Wed. at 2, $32.50 to $42.50; some balcony seats $10. **Palace Theatre,** Broadway and 47th Street (757-2626). 2 hr. 40 min. All major credit cards. ● ● **IRLS**

CATS—The London musical, based on T. S. Eliot's *Old Possum's Book of Practical Cats,* with a cast of 23 talented American "cats." The music is by Andrew Lloyd Webber; the director is Trevor Nunn. There's splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction, and almost too much dazzlement. It may last forever. Mon. through Fri. at 8, Sat. at 2 and 8, $30 to $45; Wed. at 2, $25 to $40. **Winter Garden,** Broadway and 50th St. (239-6200). 2 hr. 45 min. All major credit cards. ● ● **IRLS**

A CHORUS LINE—Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's score. Practically none of the original cast remains, but the replacements are entirely satisfactory, and the wondrous Donna McKechnie's back playing her original role. Mon. through Sat. at 8, Wed. and Sat. at 2; $30 to $45. **Shubert Theatre,** 225 West 44th Street (239-6200). 2 hr. 10 min. All major credit cards. ● ●

COASTAL DISTURBANCES—Another promotion from the Off Broadway stage is Tina (*Painting Churches*) Howe's play, a love story set on a private beach in the last days of summer; directed by Carole Rothman. With Rosemary Murphy, Annette Bening, Timothy Daly, Heather Mac Rae, Addison Powell, Jonas Abry, Ronald Guttman, Jean De Baer, and Angela Goethals. Tue. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; $30, except Sat. at 8, $33. **Circle in the Square Theatre,** 1633 Broadway (239-6200). 2 hr. 20 min. All major credit cards. **IRLS**

DROOD—Rupert Holmes's musical (suggested by the unfinished novel by Charles Dickens) lets the audience complete what Dickens was unable to do; directed by Wilford Leach. Featured in the cast are George Rose, Karen Morrow, Donna Murphy, and Howard McGillin. This version proves as frisky as the Central Park original, and the Victorian music-hall atmosphere is even more persuasive in a red-plush setting. Mon. through Sat. at 8, Wed. and Sat. at 2. All performances except for those on the Wed. matinees at 2 ($25 and $35) are $35 and $45. $15 tickets for the last row of the balcony are on sale the day of the performance. **Imperial Theatre,** 249 West 45th Street (239-6200). 2 hr. 15 min. All major credit cards. ● **IRLS**

FENCES—James Earl Jones stars in August Wilson's Pulitzer Prize-winning drama which depicts the emotional upheavals experienced by a man whose whole life is dominated by the conviction that he could have played professional baseball in his youth, and the effect this has on his family relationships; directed by Lloyd Richards. With Mary Alice, Ray Aranha, Charles Brown, Frankie Faison, Courtney Vance. This is a dignified, understatedly eloquent, elegant play, artfully controlled, and well-nigh flawless. Tue. through Thu. at 8, $10 to $32; Fri. and Sat. at 8, Sat. at 2, Sun. at 3, $15 to $35; Wed. at 2, $8 to $27.50. **46th Street Theatre,** 226 West 46th Street (221-1211). 2 hr. 35 min. All major credit cards. **IRLS**

42ND STREET—Elizabeth Allen, Jamie Ross, Clare Leach, Lee Roy Reams, and Denise Lor star in a musical based on Bradford Ropes's novel which was made into the 1933 film of the same name. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion; book is by Michael Stewart and Mark Bramble; music, lyrics by Harry Warren, Al Dubin. Tue. through Sat. at 8, Sat. and Wed. at 2, Sun. at 3, $27.50 to $45. **St. James Theatre,** 246 West 44th Street (239-6200). 2 hr. 15 min. All major credit cards. ● ●

I'M NOT RAPPAPORT—Hal Linden, Christine Estabrook, and Ossie Davis star in Herb Gardner's comedy, set in and around Central Park, focusing on the life-affirming relationship between two old-timers; directed by Dan Sullivan. With James Rebhorn, Richard E. Council, Josh Pais, and Jane Fleiss. Tue. through Thu. at 8, $32.50 to $37.50; Fri. and Sat. at 8, $37.50 to $40; Wed. and Sat. at 2, Sun. at 3, $30 to $35. **Booth Theatre,** 222 West 45th Street. (239-6200). 2 hr. 15 min. All major credit cards. ● **IRLS**

JACKIE MASON'S THE WORLD ACCORDING TO ME—"One of the world's most famous stand-up comedians" appears in an uproariously funny one-man show. Tue. through Sat. at 8, Sat. at 2, Sun. at 3; $15 to $30. **Brooks Atkinson Theatre,** 256 West 47th Street (245-3430). All major credit cards. 2 hr. **IRLS**

LES LIAISONS DANGEREUSES—A Royal Shakespeare Company cast performs a drama by Christopher Hampton dealing with a marquise and a vicomte, accomplices in a game of sexual corruption, deceit, and betrayal, set in France just before the Revolution; directed by Howard Davies. Featured in the cast are Alan Rickman, Lindsay Duncan, Beatie Edney, Kristin Milward, Suzanne Burden, Hilton McRae, Jean Anderson, Lucy Aston, Barry Heins, and Hugh Simon. Tue. through Sat. at 8, $30 to $40; Sat. at 2, Sun. at 3;, $25 to $35; Wed. at 2, $20 to $30. **Music Box Theatre,** 239 West 45th Street (239-6200). 3 hr. All major credit cards. **IRLS**

ME AND MY GIRL—Robert Lindsay (Jim Dale takes over his role 6/16), Maryann Plunkett, and George S. Irving star in the revival of a 1937 musical ("which is often downright adorable—we might even call it lovable!": John Simon speaking) by L. Arthur Rose, Douglas Furber, and Noel Gay; directed by Mike Ockrent. An aristocratic family learns that a vulgar cockney has inherited the title and attempts to convert him into a nobleman. Featured in the very talented cast are Jane Summerhays, Jane Connell, Nick Ullett, Timothy Jerome, Thomas Toner, Leo Leyden, Justine Johnston, Elizabeth Larner, Eric Huton. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, $35 to $47.50; Wed. at 2, $30 to $40. **Marquis,** 46th Street and Broadway (382-0100). 2 hr. 30 min. All major credit cards. **IRLS**

LES MISERABLES—A musical, based on the Victor Hugo novel; book by Alain Boublil and Claude-Michel Schonberg, and music by the latter, lyrics by Herbert Kretzmer, with additional material by James Fenton; and adapted and directed by Trevor Nunn and John Caird with their customary panache. Colm Wilkin-

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THEATER

son, an Irish tenor who acts as well as he sings, which he does ravishingly, is Jean Valjean; others in the cast are Terrence Mann, Frances Ruffelle, Randy Graff, Leo Burmeseter, and Jennifer Butt. Story is of a fugitive pitted against a cruel and self-righteous police inspector in a lifelong struggle to evade capture. Mon. through Sat. at 8, Sat. at 2; $30 to $47.50. 200 tickets at $16 are available Mon. through Thu. when valid student I.D.'s are shown at box office. **Broadway Theatre,** Broadway at 53rd Street (239-6200). 3 hr. 15 min. All major credit cards. **IRLS**

THE MUSICAL COMEDY MURDERS OF 1940—John Bishop's witty whodunit, with jokes that come thick and fast, and sometimes rise to sublime imbecility. And best of all is the casting, which features Richard Seff, Bobo Lewis, Michael Ayr, Lily Knight, Pamela Dunlap, Ruby Holbrook, Dorothy Cantwell, and Kelly Connell, all in prime form. Tue. through Fri. at 8, Sat. at 2 and 8, Sun. at 3; $15 to $37.50; Wed. at 2, $15 to $32.50 **Longacre Theatre,** 220 West 48th Street (239-6200). 2 hr. All major credit cards. **IRLS**

THE NERD—Mark Hamill, Robert Joy, and Peter Riegert in Larry Shue's comedy, set in Terre Haute, about an architect confronted by a man who once saved his life; directed by Charles Nelson Reilly. Featured in the cast are Patricia Kalember, Pamela Blair, Wayne Tippit, and Timmy Geissler. Tue. through Thu. at 8, Sat. at 2, Sun. at 3, $6 to $32.50, Fri. and Sat. at 8, $29.50 to $37.50, Wed. at 2, $6 to $30. **Helen Hayes Theatre,** 240 West 44th Street (944-9450). 2 hr. 15 min. All major credit cards.

OH! CALCUTTA!—Long-running erotic revue, devised by Kenneth Tynan. Among the famous and talented authors and composers who have contributed material are Jules Feiffer, John Lennon, Leonard Melfi, Robert Benton, Dan Greenberg, Leonore Kandel, Sam Shepard, and Sherman Yellen; choreography by Margo Sappington; directed by Jacques Levy. Mon. through Fri. at 8, Wed. at 2, Sat. at 2, 7, and 9:30, Sun. at 3 and 7; $35 to $45. **Edison Theater,** 240 West 47th Street (302-2302). 2 hr. All major credit cards. ● ● **IRLS**

PYGMALION—Peter O'Toole, Amanda Plummer, Lionel Jeffries, Joyce Redman, Dora Bryan, and John Mills are the stars of a revival of George Bernard Shaw's classic comedy about a professor who wagers that he can transform a cockney flower girl into a gentlewoman who could pass for a duchess within six months; directed by Val May. Featured in the cast are Mary Peach, Osmund Bullock, and Kirstie Pooley. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, $32.50 to $42.50; Wed. at 2, $27.50 to $37.50; through 7/18. **Plymouth Theatre,** 236 West 45th Street (239-6200). 3 hr. All major credit cards. **IRLS**

SLEIGHT OF HAND—John (*Agnes of God*) Pielmeier's suspense thriller, a mix of magic and murder with illusionary effects, directed by Walton Jones. Featured in the cast are Jeffrey De Munn, Harry Groener, and Priscilla Shanks. The magic consultant is Charles Reynolds. Mon. through Thu. at 8, Sat. at 2, $10 to $35; Fri. and Sat. at 8, $10 to $37.50; Wed. at 2, $10 to $30. **Cort Theatre,** 138 West 48th Street (239-6200). 2 hr. All major credit cards. **IRLS**

STARDUST—Andre De Shields, Jim Walton, Michele Bautier, Jason Graae, Maureen Brennan, and Kim Criswell are the stars of a musical revue (which had a sold-out run Off Broadway); all lyrics by Mitchell Parish and music by his countless collaborators; conceived and directed by Albert Harris. Tue. through Sat. at 8; $30 to $37.50; Wed. and Sat. at 2, Sun. at 3; $10 to $35; ($10 rear balcony at every performance). **Biltmore Theater,** 261 West 47th Street (582-5340). 2 hr. 10 min. All major credit cards.

STARLIGHT EXPRESS—Andrea McArdle, Michael Scott Gregory, Robert Torti, Greg Mowry, and Ken Ard star in the American version of the British musical, by Andrew Lloyd Webber and Richard Stilgoe, centering on a great train race around the United States to determine the fastest and greatest locomotive of them all. Cast members on skates play the locomotives and railroad cars. The director is Trevor Nunn. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, $32.50 to $47.50; Wed. at 2, $25 to $40. **Gershwin Theatre,** 51st Street west of Broadway (586-6510). 2 hr. 20 min. All major credit cards. **IRLS**

SWEET SUE—Mary Tyler Moore and Lynn Redgrave play different aspects of the same character in A. R. Gurney Jr.'s play which takes place in a suburb of New York City during a recent hot summer; directed by John Tillinger. Featured in the cast are John K. Linton and Barry Tubb. Tue. through Thu. at 8, Sat. at 2, Sun. at 3, $32 to $35; Wed. at 2, $29.50 to $32.50, Fri. and Sat. at 8, $34.50 to $37.50. **Royale Theatre,** 242 West 45th Street (239-6200). 2 hr. All major credit cards. **IRLS**

OFF BROADWAY

THE ACTORS—Ward Morehouse III's comedy stars Jack Aranson in the role of a drama critic, John Blaylock as his son, and Richard Waring as a Shakespearean actor; the action takes place in a seedy but once elegant Times Square actors-and-writers club; directed by Phyllis Craig. Wed. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; $25; through May. **Royal Court Theatre,** 301 West 55th Steet (956-3500).

BODEGA—Federico Fraguada's drama about the struggle for survival of a Puerto Rican family trapped in a Bronx ghetto; directed by Alba Oms. In English on Wed., Thu., Fri. at 8; in Spanish on Sat., Sun. at 2:30 and 8. $10; through 6/28. **Puerto Rican Traveling Theatre,** 304 West 47th Street (354-1293).

THE COLORED MUSEUM—George C. Wolfe's satire which examines the myths and madness of our own perception of what it means to be black; directed by L. Kenneth Richardson. This is a sophisticated, satirical, seriously funny show, and its best numbers are polished and mordant. Featured in the cast are Loretta Devine, Danitra Vance, Tommy Hollis, Reggie Montgomery, and Vickilyn Reynolds. Tue. through Sun. at 8, Sat. and Sun. at 3; $20 to $25; through 7/12. **Public/Newman Theatre,** 425 Lafayette Street (598-7150). **IRLS**

THE COMMON PURSUIT—Simon Gray's drama, one of the best of the year, in a production that can scarcely be bettered (and that goes for the cast, too), traces the lives of six Cambridge classmates from their first meeting (to establish a literary magazine, naturally) in the 1960s through the ensuing twenty years. Featured in the cast are Reed Birney, Lisa Eichhorn, Mark Nelson, Bill Buell, and Jack Coleman. Tue. through Sat. at 8, Sun. at 7:30, Sat. and Sun. at 3; $23 to $30. **Promenade,** Broadway and 76th St. (580-1313).

DRIVING MISS DAISY—Alfred Uhry's play about an elderly widow and the man who has been hired to drive her; directed by Ron Lagomarsino. Featured in the cast are Dana Ivey, Morgan Freeman, and Ray Gill. Tue. through Fri. at 8, Sun. at 3 and 7; $15 and $17.50. **Playwrights Horizon Studio Theatre,** 416 West 42nd Street (279-4200).

EDUCATING RITA—Austin Pendleton and Laurie Metcalf star in Willy Russell's *Pygmalion*-like play about an alcoholic professor involved with an ambitious hairdresser; directed by Jeff Perry. Tue. through Fri. at 8, Sat. at 3 and 8, Sun. at 3 and 7; $15 and $20. **Westside Arts Theatre,** 407 West 43rd Street (541-8394).

ENO!—A young mime expert, who has been called a blend of Charlie Chaplin and Pee-wee Herman, showcases an evening of theatrical experiences demonstrating the art of gesture. 5/12 through 26, $10; from 5/27, Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7:30; $18.50 to $23.50. **Cherry Lane Theatre,** 38 Commerce Street (989-2020).

FANTASTICKS—A musical fable in its 27th year that has spawned in its time plenty of talent. An announcement of "last weeks" led to so much protest that the closing notice was withdrawn and it was rescheduled to last for another decade. Tue through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7:30; $22 to $26. **Sullivan Street Theater,** 181 Sullivan St. (674-3838). ● ●

FUNNY FEET—A revue with comedy, music (ranging from Rachmaninoff and Handel to Samuel Barber to Broadway, pop and Motown), and dancing, directed and choreographed by Bob Bowyer, featuring a cast of ten who portray over twenty dancing characters, some human, some not. Wed. through Sat. and Mon. at 8, Wed. and Sat. at 2, Sun. at 3; $22.50 to $29. **Lamb's Theatre,** 130 West 44th Street (997-1780).

LADY L—Dina Gabrial has adapted Aristophanes' comedy *Lysistrata,* still set in ancient Athens, which features female impersonator Richard Collins as Lady L; directed by Jeanette Cocchi. Tue. through Thu. at 8, Fri. and St. at 8 and 11, Sun. at 3 and 7; $20. **Actors Playhouse,** 100 Seventh Ave. So. (691-6226).

LITTLE MURDERS—A revival of Jules Feiffer's 1967 savage comedy about an Upper West Side family literally beseiged by the violence around them; directed by John Tillinger. Featured in the cast are Patrick Breen, Frances Sternhagen, Christine Lahti, Mike Nussbaum, Graham Beckel, and MacIntyre Dixon. Tue. through

Sat. at 8, Sun. at 3; $15 to $18; through 6/7. **Second Stage Theatre,** Broadway at 76th Street (873-6103).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult classic, a weird and funny musical, now in its fourth year, is set in a flower shop run by a botanical genius with a flair for experimentation. Music by Alan Menken; book and lyrics by Howard Ashman. A man-eating plant stars, enacted kinetically by Lynn Hippen, and vocally by Ron Taylor. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 2 and 5; $27.50 to $35. **Orpheum,** 126 Second Ave. (477-2477). ● ●

LOVEPLAY—Arthur Schnitzler's story of a young working-class girl who falls in love with an aristocratic officer; directed by Susan Einhorn. With Cynthia Crumlish, Victor Wexler, Katherine Hiler, Lawrence Prescott, Sarah Hornby, and Joel Leffert. Wed. through Sat. at 8, Sun. at 7, Sat. at 2, Sun. at 3; from 5/13; $10 through 5/17 and $12 and $15 thereafter. **South Street,** 424 W. 42nd St. (279-4200).

MAMA I WANT TO SING—A wonderfully rewarding gospel musical, by Vy Higginsen (who narrates) and Kenneth Wydro, about a young girl in the church choir who dreams of becoming a pop singer. Thu. and Fri. at 8, Sat. at 2, 5, and 8, Sun at 3; $10 to $19.95. **Heckscher,** Fifth Ave. at 104th St. (534-2804).● ●

MILESTONES—A classic Edwardian comedy of manners by Arnold Bennett and Edward Knoblock, directed by Neal Weaver, telling of three generations of an English family over a span of 52 years. Thu. through Sat. at 8, Sun. at 3; $10; through 5/17. Meat and Potatoes Company at the **Alvina Krause Theatre,** 306 West 38th Street (564-3293).

MISS JULIE—August Strindberg's play, directed by Maria Mazer, is an 1889 work, one of the first naturalistic plays about the struggle to transcend class and sexual limitations (an aristocrat not so secretly yearns for her houseman). Featured in the cast are Caroline Arnold, Shan Sullivan, and Diane Tarleton. Tue. through Sat. at 8, Sun. at 2; $12.50 to $15; through 5/24. **Samuel Beckett Theater,** 410 West 42nd Street (279-4200).

NUNSENSE—Dan Goggin's musical (and comical) adventures of five ambitious and philanthropically-motivated nuns, from the order of the Little Sisters of Hoboken, who are trying to mount a talent show to raise money for a good cause. Featured in the cast are Marilyn Farina, Edwina Lewis, Christine Anderson, Susan Gordon-Clark, and Suzi Winson. Tue. through Sat. at 8, Sat. at 2, Sun. at 3; $25 to $30. **Douglas Fairbanks Theatre,** 432 West 42nd Street (239-4321). ●

ROSENCRANTZ AND GUILDENSTERN ARE DEAD—John Rubinstein, Steven Lang, and John Wood star in Tom Stoppard's comedy that turns *Hamlet* into a mirror seen through the eyes of the two hapless courtiers; directed by Robert Carsen. Tue. through Sat. at 8, Wed., Sat., and Sun. at 2; $18 to $20. **Roundabout Theatre,** 100 East 17th Street (420-1883).

SHE STOOPS TO CONQUER—Oliver Goldsmith's charming farce about a bashful youth who mistakes his intended's mansion for an inn; directed by Peter Ruffett. Fri. and Sat. at 8, Sun. at 3 and 7:30; $10; through 7/19. **Westside Repertory Theatre,** 252 West 81st Street (874-7290).

STAGGERLEE—Rhythm-and-blues musical, based on a New Orleans folktale, starring Ruth Brown, written and directed by Vernel Bagneris, with music by Allen Toussaint. Set in New Orleans during Mardi Gras, it tells of a lad's romance with his sweetheart against her mother's wishes. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 2 and 5; $25 to $29.50. **Second Avenue Theater,** 189 Second Avenue (674-1460).

TALK RADIO—Eric Bogosian's play (written in collaboration with Tad Savinar) centers on an evening in the life of an acerbic and combative radio talk show host; directed by Fred Zollo. Bogosian is also the star. Tue. through Sun. at 8, Sat. and Sun. at 3; $20 to $25; from 5/12. Tue. through Sun. at 8, Sat. and Sun. at 3; $20 and $25. **Public/Martinson Hall,** 425 Lafayette Street (598-7150).

THREE POSTCARDS—A musical play by Craig Lucas and Craig Carnelia is about three women who renew their long-time friendship at a Manhattan restaurant; directed by Norman René. Featured in the cast are Maureen Silliman, Craig Carnelia, Jane Galloway, Karen Trott, and Brad O'Hare. Tue. through Fri. at 8, Sat. at 3 and 8, Sun. at 3 and 7; $18 and $20. A Playwrights Horizons production at **Mainstage Theatre,** 416 West 42nd Street (279-4200).

VAMPIRE LESBIANS OF SODOM—Charles Busch's delightfully funny and imaginative play, which follows the curtain-raiser, *Sleeping Beauty or Coma,* both directed by Kenneth Elliott. With David Drake and Becky London. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $22 to $25. **Provincetown Theatre,** 133 Macdougal Street (477-5048). ●

THE WONDERFUL ICE CREAM SUIT—Ray Bradbury's comedy in which six Hispanic men share a city sidewalk and one stunning suit; directed by Sonya Baehr. Featured in the cast are Ian Shupeck, Cliff Batuello, Anthony Ruiz, Neal Bishop, Andres Rieloff, Philip Carrubba, Luis Perez, Emilio del Pozo, Denise Nations, Jon Lerner, and Yvonne Martin. Tue., Thu., and Fri. at 11 a.m.; Thu. through Sat. at 8; Wed. at 2; $14 to $16; through 6/13. **Lamb's Theatre Company,** 130 West 44th Street (997-1780).

THEATER COMPANIES

THE ACTING COMPANY—Shakespeare's *Much Ado About Nothing,* directed by Gerald Gutierrez, is set in the world of 1930s Cuba, complete with tango dances and latin rhythms. Mon. through Sat. at 8, Wed. and Sat. at 2; $15 to $20; through 5/16. The National Touring Company at the **John Houseman Theatre,** 450 West 42nd Street (564-3510).

ACTORS OUTLET THEATER—Melvin Cooperman's *Dispatches From Hell,* a trio of plays, all of which attempt to define complicity; directed by Stewart Warmflash. 5/20 to 6/13; Wed. through Sat. at 8; $8. **Theater,** 120 West 28th Street (645-0783).

AMERICAN FOLK THEATER—Elaine Jackson's *Birth Rites,* directed by June Pyskacek, is about immigrant mothers in a multilingual maternity ward; thru 5/24. Kerry Kennedy's *Territorial Rights,* directed by Dick Gaffield, is about a poet with both a wife and a mistress to please; through 5/24; $12.50 to $15; call theater for specifics. **American Folk Theater,** 241 West 55th Street (757-0220).

AMERICAN JEWISH THEATRE—*Songs for a Saturday,* a musical by Jule Styne, Don Black, and Jack Rosenthal; directed by Robert Kalfin. It concerns a thirteen-year-old boy who questions the values of his elders, with tumultuous results. Featured in the cast are Michael Callan, Kimberly Stern, Mary Gutzi, Peter Smith, Daniel Marcus, Reuben Schaefer, Mary Gutzi, and Eleanor Reissa. Tue. through Thu. and Sat. at 8, Sun. at 2 and 7; $18.50. **92nd St. Y Theatre,** 1395 Lexington Avenue (427-6000).

AMERICAN LINE COMPANY—An evening of two one-act plays: James Nicola's *Donuts,* directed by Dierdre Sinnott, featuring Robert Geary and Tony Pierce; followed by Leonard Melfi's *Birdbath,* directed by Richard Hoehler, featuring Laura Bowman and Marcelino Rivera. Fri. and Sat. at 8, Sun. at 7; through 5/17. **Michael Chekhov Studio,** 19 West 36th Street, 8th floor (795-3104).

CHICAGO CITY LIMITS—*Taking More Liberties,* an improvisational revue with audience participation. Wed. and Thu. at 8:30, Fri. and Sat. at 8 and 10:30; $10 to $12.50. **Theater,** 351 East 74th Street (772-8707).

CIRCLE REPERTORY—William M. Hoffman's *As Is,* a play dealing with a gay male couple's attempts to cope with the AIDS health crisis; directed by Michael W. Powell. Featured in the cast are Claris Erickson, June Stein, Alan Feinstein, Rob Gomes, Steven Gregon, Steve Bassett, and Mark Meyers. In repertory with Murray Schisgal's *Road Show,* comedy about a screenwriter and his wife as they travel cross-country to Hollywood; featuring Anita Gillette, David Groh, Jonathan Hadary, and Trish Hawkins; directed by Mel Shapiro. Tue. through Fri. at 8, Sat. at 2 and 8, Sun. at 3 and 7:30; $22.50 to $26; through 6/12. **Circle Repertory,** 99 Seventh Avenue South (924-7100).

EQUITY LIBRARY THEATRE—*Wish You Were Here,* with book by Arthur Kober and Joshua Logan, and music and lyrics by Harold Rome, about a singles summer vacation in the Catskills; directed by Don Price. Final production of the season. Tue. through Sun. at 8, Sat. and Sun. at 2:30; 5/14 through 6/7. **Theatre,** 310 Riverside Drive (663-2028).

JEAN COCTEAU REPERTORY—*Of Mice and Men,* John Steinbeck's 1930 American classic retold for the stage; directed by Eve Adamson; in repertory through 5/24 with Richard Brinsley Sheridan's *The Rivals,* the quintessential English comedy of manners; directed by Giles Hogya; also through 5/24, with Stanislaw Wikiewicz's *The Shoemakers,* an assault on the deteriorating conditions in Europe in the 1920s; also through 5/24, Anthony Naylor's *Taylor's Tickler,* featuring

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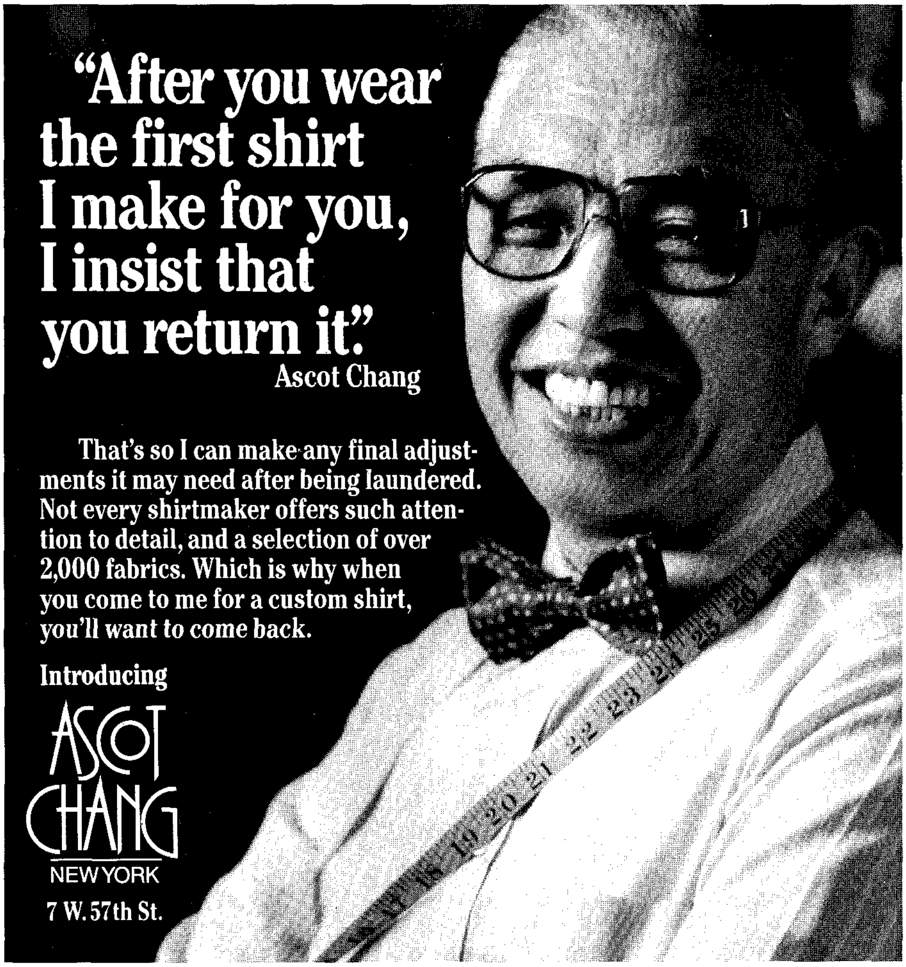
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Richard Derrington, in the adventures of an enthusiastic but incompetent young poacher. Thu. through Sat. at 8, Sun. at 3; $15. Call theater for specifics. **Bouwerie Lane,** 330 Bowery (677-0060).

JEWISH REPERTORY THEATRE—Bob Morris's *Waving Goodbye,* a comedy about a family's life-style and two brothers' special relationship; directed by Robin Saex; with Robert Dorfman and Michael Ornstein. Wed., Thu., and Sat. at 8, Sun. at 2 and 7; $15 and $18. **Theatre,** 344 East 14th Street (505-2667).

LA MAMA E.T.C.—*Propaganda,* a Jacobean revenge tragedy set satirically in America in the near future, by Matthew Maguire with music by Fred Frith. Featured in the cast are Karla Barker, Rob Elk, David Alton, Faida Lampley, Michael Ryan, and Steven Major West. Wed. through Sun. at 7:30; through 5/24; $15. **La Mama E.T.C.,** 74A East 4th Street (475-7710). Also, at La Mama Annex, same address: *Punch!,* a transcript of the Punch and Judy show, with actors instead of puppets; through 5/31, Wed. through Sun. at 7:30; $8 (*not* suitable for children).

LATIN AMERICAN THEATRE ENSEMBLE—Raul de Cardenas's *Las Carbonell de la Calle Obispo* (in Spanish), a story of four sisters in 1949 Havana; directed by Manolo Perez-Morales. Fri. and Sat. at 8, Sun. at 6; $8; through 5/17. **El Porton del Barrio,** 175 East 104th Street (246-7478).

MABOU MINES—Greg Mehrten's *It's a Man's World* centers on a gay former teen idol "who refused to play the game"; 5/19 through 6/28. Tue. through Sat. at 8, Sun. at 3; $13 to $15. **Apple Corps Theatre,** 368 West 20th Street (869-3981).

MANHATTAN PUNCH LINE—Alan Knee's *Second Avenue,* a tale of Shlomo, the world's worst tailor, who falls in love with a star of the Yiddish stage; directed by Steve Kaplan. With Ned Eisenberg and Julie Garfield. Wed. through Sat. at 8, Sun. at 3; $10. **Judith Anderson,** 422 West 42nd Street (279-4200).

MANHATTAN THEATRE CLUB—Beth Henley's *The Lucky Spot,* with Mary Stuart Masterson, Amy Madigan, Belita Moreno, Alan Ruck, Lanny Flaherty, Ray Baker, and John Wylie; directed by Stephen Tobolowsky, set in a dance hall in Louisiana. Tue. through Sun. at 8, Sat. and Sun. at 2:30; through 5/17; $22 to $27. **Stage I,** 131 West 55th Street (246-8989). The last MTC attraction of the seaason is by Ken Friedman, *Claptrap,* which focuses on a writer with writer's block and an obsessed actor as they grope for success, fame, and fortune; directed by David Trainer. From 5/28 through 7/5; MTC at the **City Center,** 131 West 55th Street (246-8989).

MUSICAL THEATRE WORKS—*212* has music by Donald Siegal, book and lyrics by Victor Joseph; directed by Maggie Harrer, it's a look at life in the big city where even a one-room apartment on Jane Street could bring happiness. 5/15 through 30 (call theater for specifics). **CSC Rep,** 136 East 13th Street (677-0040).

MUSIC-THEATRE GROUP—Martha Clarke's *The Garden of Earthly Delights,* a realization of the Hieronymus Bosch painting of the same name, blends theater, dance, music, and flying, and is conceived and directed by Ms. Clarke, with music by Richard Peaslee. Tue. and Wed. at 7:30 and 9:30; Thu. at 8, Fri. and Sat. at 7:30 and 9:30; $20 to $22.50; from 5/15. **Minetta Lane Theatre,** 18 Minetta Lane (420-8000).

NEW YORK THEATRE WORKSHOP—Ellen McLaughlin's *A Narrow Bed,* featuring Beth Dixon, Debra Monk, Greg Germann, Kate McKillip, and Christopher McCann; directed by Sarah Ream, deals with two women caught in the grip of personal tragedy, both with husband trouble. Tue. through Sat. at 8, Sun. at 3; $15; through 5/30. **Perry Street Theatre,** 31 Perry Street (279-4200).

PAN ASIAN REPERTORY THEATRE—Duyee Chang stars in Ch'oe In-hun's *Wha . . . I, Whai, A Long Long Time Ago,* the first Korean play to enter the repertory, tells of a "miraculous" baby born to a poor peasant couple; directed by Tisa Chang. Tue. through Fri. at 8, Sat. at 2 and 8; $12 to $16; through 5/23. 6/2 through 27, Edward Sakamoto's comedy *The Life of the Land,* his sequel to *Manoa Valley,* has the Kamiya family returning to the home they once knew. **Playhouse 46,** 423 West 46th Street (245-2660).

REPERTORIO ESPANOL—Ricardo Talesnik's *La Fiaca,* an Argentinian comedy; *Luisa Fernanda,* a 20th-century Spanish zarzuela; Eduardo Machado's *Las Damas Modernas de Guanabacoa;* Garcia Lorca's *Yerma;* Alejandro Casona's *Prohibido Suicidarse en Primavera, En Burlador de Sevilla; La Zarzuela,* an anthology, in repertory. $12 for plays, and $16 for musicals. Phone theater for specific details. **Gramercy Arts Theatre,** 138 East 27th Street (889-2850).

THIRTEENTH STREET REPERTORY—Israel Horovitz's *Line* (in its 13th year); Nancy Beckett's *The Women Here Are No Different;* Bob Flicker's *Absurdly Yours,* and Rick Foucheux's *Abbey and Veronica.* **13th Street Repertory,** 50 W. 13th St. (675-6677). ● ●

OFF-OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

APHRODITE—A tragedy of unrequited love, jealousy, and murder, adapted from the poems of Oscar Wilde and the Greek legend of Hippolytus; directed by Steven Baker. Thu. through Sun. at 8; $5. **Dramatic Personae,** 25 East 4th Street (673-4382).

THE ART OF WAR—Final work in George Walker's trilogy, which tells of a hard-drinking reporter and his assistant who are outraged and depressed by the injustice in the world around them; here they become embroiled in a sinister conspiracy; directed by Stephen Katz. Thu. through Sat. at 8, Sun. at 3; through 5/17. $8 to $10. **New Theatre,** 465 Dean Street, Brooklyn (718-230-3366).

BAILEY'S DREAM—Susan Champagne's play follows a young runaway who stumbles onto a bizarre traveling circus; directed by Phylis Ward Fox. Wed. through Sat. at 8; $6 and $7; through 5/16. **Brooklyn Playworks,** 674 Fourth Avenue (718-499-2293).

CAGED MEN—Written and directed by Robert Perring, play examines homosexuality, drug abuse, and the power struggle inside a maximum security prison. With Gary Paul Wright, Steve Burton, Joey Salazar, Jewels Crowe, Marc Macaulay, Cheryl Egan, Frank Pisano, and Phelston Jones. Thu. through Sat. at 7:30, Sun. at 4; through 6/7; $10. **18th Street Playhouse,** 145 West 18th Street (695-2484).

A CHASTE MAID IN CHEAPSIDE—Thomas Middleton's comedy takes place in the marketplace of London in 1613 where everything is up for sale; directed by Dennis Thread; with Jody Catlin, Douglas Simes, Paul Edwards, Morton Milder, Eddie Furs, Paul Mantell, Sheila Gordon, Nancy Lipner, Helen Halsey, Dale Keever, and Charles Michael Howard. Thu. through Sat. at 8, Sun. at 3; $8; through 5/17. **Musical Theater Works,** 440 Lafayette Street (595-6652).

COWBOY—Musical with book by Jess Gregg, and music and lyrics by Richard Riddle, is about the legendary Western artist Charles Russell and the woman whose dream was to make him famous. With George Ball in the title role. Wed. through Sat. at 8, Sun. at 3: $10. **Stage Arts,** 120 West 28th Street (279-4200).

DOUBLE BILL—*Boys and Girls,* by Jon Chironna and Lori Goodman; directed by William Squier; and Paul Boyd's *Kitchen Akimbo,* directed by Ernest Johns. Wed. through Sat. at 8, Sun. at 2; through 5/17; $8. **Our Studios,** 622 Broadway (764-6197).

FAMILY PRIDE IN THE 50's—Joan Schenkar's comedy features a television-oriented family and takes place inside an enormous TV set during a dinner party; directed by Liz Diamond. Cast consists of four adults and four children. Thu. through Sun. at 8; $4; through 5/31. **Theater for the New City,** 155 First Avenue (254-1109).

A FUNNY THING HAPPENED ON THE WAY BACK TO EARTH—Ron Litman's political parodies, a blend of music, dance, singing, and special effects. 5/15, 16, 22 and 23 at 11; $8. **Off Center Theatre,** 436 West 18th Street (929-8299).

HIDDEN PARTS—Lynne Alvarez's tale of violation and secrecy which takes place on a midwestern farm and concerns the reunion of a concert pianist with his parents and their gypsy niece; directed by Susan Gregg; with Cara Buono, Leon Russom, Christopher Fields, and Joan Grant. 5/14–16, 19–23, 26–30, at 8; $8. Primary Stages Company at **45th Street Theatre,** 354 West 45th Street (333-7471).

HOMESTEADERS—Nina Shengold's drama about two brothers on the Alaskan frontier, fiercely challenged by past events; directed by Kevin Thompson. 5/13 through 18 at 8 plus a Sat. mat. at 2; $8. **Actors' Space,** 250 West 54th Street, tenth floor (757-5900).

A MIDSUMMER NIGHT'S DREAM—This version of Shakespeare's work is performed by three actors, Derek Conte, Christine Linkie, and Jane Wilson, who play all the roles using character heads; adapted and directed by Paul Rosa. Fri. and Sat. at 8, Sun. at 3 and 8; $8; 5/22 to 6/28. **Gene Frankel Theatre,** 24 Bond Street (777-1710).

THE MILLIONAIRESS—A revival of George Bernard Shaw's 1935 comedy classic about a girl who inherited a fortune plus the genius for making more from her father, but her husband was unfaithful—so money can't buy everything; directed by Susan Kirby. With Teri Black, Anthony Smith, Peter Blaxill, Grady Parrish, Richard Carlow, Jonathan Miller, Patricia Cucco, Holly Hawkins, and Christopher Cusack. Thu. through Sat. at 8; 5/7 through 23 at 8; $8. **Good Shepherd–Faith Presbyterian Church,** 152 West 66th Street (1-718-706-6554).

NEVER THE SINNER—John Logan's story of Nathan Leopold Jr. and Richard Loeb, who plotted and committed the murder of a youth as an emotional, intellectual test; directed by John Swanbeck; with John Petrella, Chet Carlin, Neale Harper, Angel David, and Janet Giangrasse. Thu. through Sat. at 8, Sun. at 7; $8; 5/14 through 31. **R.A.A.P. Arts Center,** 220 East 4th Street (529-5921).

NIGHTSHADE—Howard Koch's drama about the McCarthy era's effect on innocent "fellow travelers" with the Communist Party; directed by John Morrison. Thu. through Sun. at 8; $8; through 5/25. **New Theater,** 62 East 4th Street (279-4200).

PAS DE DEUX—Lee Gundersheimer's play about a society girl in Macon during World War I who tries to build romance with a shy farm boy; directed by the author. Featured in the cast are Jennifer Ashe, Tom Nielsen, Guy Waid, Marisa Miller, Carol Caver, Julie Follansbee, Leonie Norton, and Brett Fadem. Sun. through Thu. 5/10 to 14, 17 to 21; $8. **Raft Theatre,** 432 West 42nd Street (947-8389).

PINOC, THE BARBARIAN—Written and directed by Dennis Soens and ike Roberts, musical (written by eight contributors) is a spoof of Broadway and its stars and relates the adventures of Pinocchio as he tries to make a comeback in New York. With Karla Box, George Trahanis, Rick Castillo, Dennis Soens, and Nance McQuigg. Thu. at 8:30, Fri. and Sat. at 8; $8; through 6/13. **Our Studios,** 622 Broadway (757-4499).

READY OR NOT—Michael Smit's musical, set in the midwest in the '50s, tells the story of a motherless thirteen-year-old boy, his father, and the father's fiancée; directed by Tim Vode. Thu. through Sat. at 8, Sun. at 2:30; through 5/17; $8. **INTAR Theatre,** 420 West 42nd Street (279-4200).

SYLVANIAN SHAKESPEAREAN SIRCUS—Revue based in a tiny country between Romania and Bulgaria, consisting of Sylvanian culture, folk dances, songs, and legends. Fri. and Sat. at 8 and 10, through 5/30; $8. **Raft Theatre,** 432 West 42nd Street (869-3981).

TEN LITTLE INDIANS—Agatha Christie's great island-locked murder mystery; directed by Fred Fondren. Fri. and Sat. at 8, Sun. at 3; through 5/17; $8. **Prometheus Theatre,** 239 East 5th Street (477-8689).

TULSA—Shem Bitterman's comedy is set in Tulsa and Los Angeles. It follows the nightmarish adventures of a man whose life is hopelessly out of control; directed by Jack Stehlins. Wed. through Sat. at 8, Wed. at 3; $8; 5/13 through 30. **New Assembly Theatre,** 350 East 10th Street (928-4342).

TWELFTH NIGHT—Shakespeare's work, in a new interpretation, with a jazz-rock score by Peter Melnick, is set in a Viennese cabaret. Thu. through Sat. at 8, Sun. at 7; through 5/31; $8. **R.A.A.P. Arts Center,** 220 East 4th Street (529-5921).

UNDER MILKWOOD—Dylan Thomas's poetic drama, directed by Christian Bruckner, telling of life from dawn to dusk in a small Welsh village. Fri. and Sat. at 8; $8; through 5/16. **Actors' Factory,** 149 West 29th Street (594-1494).

THE WORLD IS MADE OF GLASS—Morris L. West's drama is based on a true case study by Carl Jung, which centers on a brief encounter between the product of a decadent upbringing and Jung. Thu. through Sat. at 8, Sun. at 3; through 5/17; $8. **Holy Scapular Church,** 339 East 28th Street (571-7594).

NEW YORK TICKET SERVICE

For information regarding theater, dance, and concert tickets, call 880-0755 Monday through Friday from 10:30 a.m. to 4:30. *New York* Magazine will be happy to advise you.

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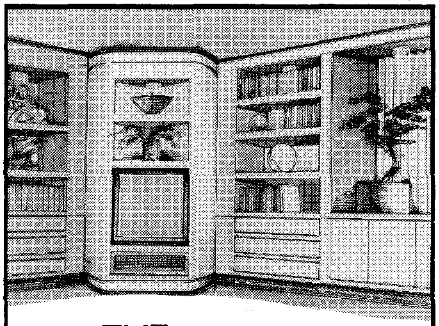

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SOLOS

Madison Avenue and Vicinity

CHRISTOPHER CAIRNS—Recent bronze sculptures; through 5/23. Cecil, 16 E. 72nd St. (517-3605).

ALEXANDER CALDER—Thirteen ink drawings on paper executed during the '30s and '50s; through 5/30. Simon/Neuman, 42 E. 76th St. (744-8460).

JOHN CHAMBERLAIN—Recent painted, chromium-plated steel sculptures; through 6/13. Fourcade, 36 E. 75th St. (535-3980).

KAREN ERLA—Recent abstract paintings; through 5/30. At Urdang, 23 E. 74th St. (288-7004) and Stark, 568 Broadway (925-4484).

THOMAS GAINSBOROUGH—An exhibition of 28 drawings borrowed from private collections and institutions; through 6/12. Davis & Langdale, 231 E. 60th St. (838-0333).

CHARLES GARABEDIAN—New paintings in which large areas of color are interrupted by a schematic vocabulary of heads, fists, ankles, and elements drawn from architecture and landscape; through 5/29. Hirschl & Adler Modern, 851 Madison Ave. (744-6700).

GLENN GOLDBERG—Recent paintings; through 5/29. Willard, 29 E. 72nd St. (744-2925).

PEGGY HADDEN—Paintings that echo the feeling of Greek columns; through 6/5. Marymount Manhattan, 221 E. 71st St. (472-3800).

ROBERT HALLOWELL—Paintings of scenes in Bermuda, Florida, Cuba, Spain, Morocco, and France; through 5/30. Marbella, 28 E. 72nd St. (288-7809).

JOHN LANGLEY HOWARD/KEVIN KING—Watercolors and oil paintings of plants by both; through 5/30. Hamilton, 19 E. 71st St. (744-8976).

ALEXEJ AND ANDREAS JAWLENSKY—Paintings and pastels by this German Expressionist and his son; through 5/30. Hutton, 33 E. 74th St. (249-9700).

JANE KAPLOWITZ—Oil stick drawings in which key images from the history of 20th-century art are juxtaposed with images from popular style; through 6/6. McCoy, 19 E. 71st St. (570-2131).

RON KLEEMAN—Paintings based on photographs by Norman McGrath; through 5/27. Perlow, 980 Madison Ave. (517-5858).

CHARLIE MACKESY—Watercolors of beach scenes; through 5/23. Brooke, 138½ E. 80th St. (628-3255).

JOAN MIRO—Aquatints and drawings; through 6/30. Silberberg, 16 E. 79th St. (861-6192).

ROBERT MOTHERWELL—Paintings from the '80s; through 5/28. Knoedler, 19 E. 70th St. (794-0550).

JOHN PARKS/KAZUKO INOUE—Paintings of London streets/Recent abstract paintings. Through 6/2. Stone, 48 E. 86th St. (988-6870).

CHARLES SELIGER—Recent paintings, watercolors, and monotypes; 5/16–6/13. Schlesinger-Boisanté, 822 Madison Ave. (734-3600).

CHARLES G. SHAW—Twenty abstract oil paintings executed during the '30s; through 5/29. York, 21 E. 65th St. (772-9155).

ANN SPERRY—New welded and painted steel and bronze sculptures; through 5/23. Sculpture Center, 167 E. 69th St. (737-9870).

HEDDA STERNE—Recent abstract paintings; through 5/30. C.D.S., 13 E. 75th St. (772-9555).

PETER STEVENS—Abstract sculpture and drawings; through 5/23. Graham Modern, 1014 Madison Ave. (535-5767).

SAM SZAFRAN—Recent paintings of ascending and descending flights of stairs, and of plants and foliage; through 5/23. Bernard, 33 E. 74th St. (988-2050).

RUFINO TAMAYO—Paintings, watercolors, and drawings by this Mexican artist, from 1929–1974; 5/15–6/27. Martin, 23 E. 73rd St. (288-2213).

JOHN HENRY TWACHTMAN—Paintings executed in Gloucester, Mass. between 1900–1902—the last two years of this artist's life; through 6/13. Spanierman, 50 E. 78th St. (879-7085).

57th Street Area

JEAN ARP—Sculptures, reliefs, and wall drawings by one of the founders of the Dada movement; through 5/24. Del Re, 41 E. 57th St. (688-1843).

FRANCIS BACON—Paintings from the '80s, including five large-scale triptychs; through 7/31. Marlborough, 40 W. 57th St. (541-4900).

ROBERT BIRMELIN/JEROME WITKIN—Floor-to-ceiling conte and charcoal drawings of city scenes/Charcoal and pencil drawings of figures in theatrical settings; through 5/30. French, 41 W. 57th St. (308-6440).

IGNACIO CARLES-TOLRA—Works on paper and "petits objets barioles" (small objects splashed with color); through 6/12. Ross, 50 W. 57th St. (307-0400).

JOSEPH DIGIORGIO/GEORGE WOODMAN—"The Southwest Series"—works on paper/Paintings in a series entitled, "Fans, Lattices, Flowers"; through 5/23. Siegel, 24 W. 57th St. (586-0605).

JEAN DUBUFFET—Works from 1975 until the artist's death in 1985, through 5/30; at Pace, 32 E. 57th St. (421-3292); works from 1942–1974, including examples of the artist's revolutionary work, through 5/30; at Wildenstein, 19 E. 64th St. (879-0500).

YRJO EDELMAN—Recent paintings; through 5/26. Heidenberg, 50 W. 57th St. (586-3808).

SHEILA ELIAS/GERSON LEIBER—Abstract paintings with mixed-media/Large-scale figure paintings. Through 5/22. Rosenberg, 20 W. 57th St. (757-2700).

PATRICIA TOBACCO FORRESTER/RAY CIARROCHI—Large-scale realist watercolors of woodlands and tropical foliage/Paintings of lower Manhattan cityscapes and New England landscapes. Through 5/20. Fischbach, 24 W. 57th St. (759-2345).

MARGARET SMITH FRANCIS—Landscape paintings by a British artist who has studied painting techniques in Japan; through 5/30. Jacobson, 50 W. 57th St. (582-4695).

KENJI FUJITA/DAVID WINTER—Seven wall sculptures of painted wood, rubber, and metal/A large mixed-media sculptural installation; through 6/30. Luhring, Augustine & Hodes, 41 E. 57th St. (752-3366).

ROY GUSSOW/ROYCE HOWES—Polished stainless steel sculptures/Oil paintings in which the frame is used to subdivide the canvas. Through 6/2. Borgenicht, 724 Fifth Ave. (247-2111).

JOSEPH HIRSCH—Representational paintings that depict scenes of social injustice; through 5/29. Kennedy, 40 W. 57th St. (541-9600).

PAUL HUNTER—Small-scale bas-relief sculptures; through 5/23. De Nagy, 41 W. 57th St. (421-3780).

ANSELM KIEFER—Recent paintings and books; through 6/4. Goodman, 24 W. 57th St. (977-7160).

ROY LICHTENSTEIN/ELLSWORTH KELLY—Pop paintings, from 1961–1964/Drawings; through 6/6. BlumHelman, 20 W. 57th St., 2nd and 8th floors (245-2888).

ETHEL MAGAFAN—Egg tempera and watercolor paintings of Colorado landscapes; 5/13–6/13. Midtown, 11 E. 57th St. (758-1900).

JOHN MARIN—Watercolors, from 1929–1939, by this pioneer of American Modernism; through 6/10. Kennedy, 40 W. 57th St. (541-9600).

PHILIPPE MOHLITZ—Engravings; through 5/30. Fitch-Febvrel, 5 E. 57th St. (688-8522).

KENNETH NOLAND—New works on paper in a series entitled, "Homage to Yamanashi Japan, Sunday November 23rd, 1986"; through 6/15. Prats, 24 W. 57th St. (315-3681).

JUDITH NULTY—Landscape and architectural paintings inspired by the countryside in Southern France; through 5/30. Shippee, 41 E. 57th St. (319-2041).

IZHAR PATKIN—Recent oil wire-mesh screen paintings, plus earlier wax figurines, and rubber curtain, stenciled enamel, and scrim paintings; through 5/23. Solomon, 724 Fifth Ave. (757-7777).

RICHARD PICCOLO—Recent paintings of landscapes in Rome, plus figure studies and still lifes; through 5/27. Schoelkopf, 50 W. 57th St. (765-3540).

BENTON SPRUANCE—Lithographs from the '30s; through 6/19. Cole, 200 W. 57th St. (333-7760).

JOE STEFANELLI/ETHAN GREENBERG—Abstract paintings/Paintings of landscapes and cityscapes. Through 6/4. Armstrong, 50 W. 57th St. (582-8581).

JAMES SURLS/ALAIN CLEMENT—New carved wood sculptures/Recent large-scale photograms that evoke a dream world of childhood memories; through 5/30. Frumkin, 50 W. 57th St. (757-6655).

ROBERT VONNOH—Paintings executed in France, by this American Impressionist (1858–1933); through 6/19. Berry-Hill, 753 Fifth Ave. (371-6777).

TOM WESSELMANN—New cut-out aluminum paintings and laser-cut painted steel drawings; through 5/30. Janis, 110 W. 57th St. (586-0110).

FRANK LLOYD WRIGHT—Drawings; through 6/30. Protetch, 37 W. 57th St. (838-7436).

East Village

HENRY CHARIOT—Recent abstract paintings; through 5/31. Capp, 223 E. 10th St. (982-4444).

MARK DEAN/JANE IRISH—Collaborative and individual paintings; through 5/31. Sharpe, 175 Ave. B (777-4622).

MARK DEMURO—Paintings and painted sculpture in a series titled, "Coconuts and Allegories"; through 6/2. SixtoSix, 626 E. 14th St. (982-4586).

JAN FRANK—Recent wall sculptures; through 5/31. Postmasters, 66 Ave. A (477-5630).

JOHN FRANKLIN—Paintings, sculptures, and photographs; through 5/31. Loughelton, 19 Second Ave. (529-2288).

RANDY HERMAN/PIERRE LOUAVER—Marble and bronze sculpture, plus gouache drawings/Abstract oil paintings on screen and Plexiglas; thru 5/31. McCarthy, 229 E. 10th St. (254-1532).

JED JACKSON—Recent paintings of contemporary scenes that refer to biblical and mythological events; through 5/31. P.P.O.W., 337 E. 8th St. (529-1313).

TIM REITENBACH—Abstract painted wall projections; through 5/31. Avenue B, 167 Ave. B (473-4600).

CATHRINE STINE—"Daytime and Other T.V."—paintings and a video; through 5/31. Parker/Bratton, 322 E. 11th St. (228-7023).

ROYALYNE WARD-DAVIS—Paintings with arabesque imagery, in iridescent acrylic pigments; through 5/24. Fervor, 109 Ave. B (529-9339).

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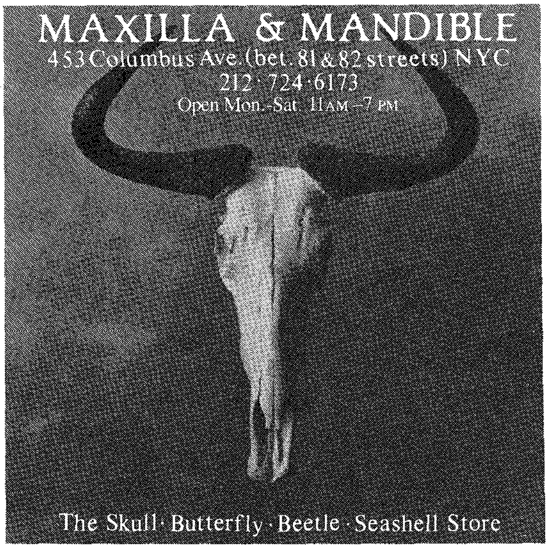

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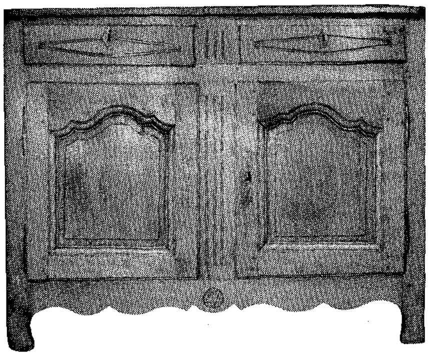

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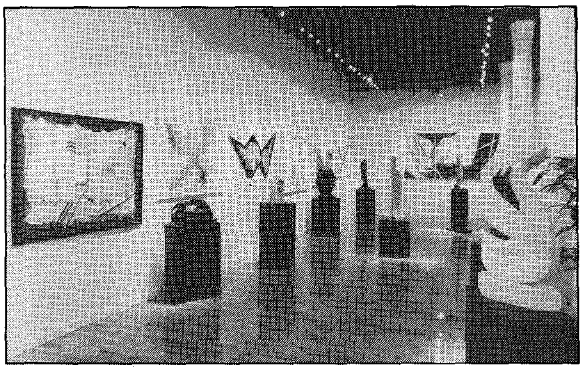

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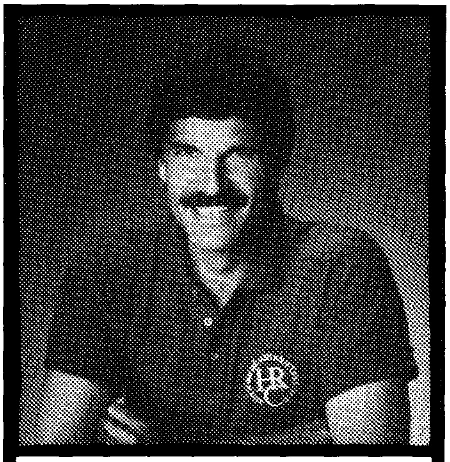

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924-4600

Midtown
132 E. 45th St.
(Next to Grand Central)
986-3100

Wall Street
39 Whitehall Street
(Financial District)
269-9800

ART

ULYSSES YELLOW—Paintings that synthesize painting and sculpture, incorporating tee-shirts and other objects; through 5/31. Cerigo, 202 Ave. A (777-2579).

SoHo and TriBeCa

MINO ARGENTO—Oil paintings and pastels with sharp geometric forms, matte colors; 5/14–6/13. Natkin, 395 Broadway (925-4499).

JOHN M. ARMLEDER—Recent paintings and furniture sculpture; through 6/27. Gibson, 568 Broadway (925-1192).

ELISE ASHER—"The Longboat Series"—paintings and drawings; through 6/6. Ingber, 415 W. Broadway (226-2221).

DAVID BATES—Recent paintings; through 5/23. Cowles, 420 W. Broadway (925-3500).

CHRISTINA BERTONI/ROBERT KELLY—Painted ceramic vessels/Recent monotypes. Through 5/30. Munroe, 415 W. Broadway (226-0040).

JANICE BIALA/DANIEL BRUSTLEIN—Recent paintings by both. Through 5/30. Gruenebaum, 415 W. Broadway (966-3646).

TOM BILLS—Recent sculptures; through 6/6. Plumb, 81 Greene St. (219-2007).

PEREZ CELIS—Large-scale abstract paintings made of juxtaposed canvases and wood; through 6/16. Wren, 153 Mercer St. (219-1118).

EDUARDO OLIVEIRA CEZAR—Paintings of architectural interiors reduced to the bare essentials; through 5/30. Littlejohn-Smith, 133 Greene St. (420-6090).

MELVIN CHARNEY—Architectural sculptures in a series entitled, "A Construction in Venice, Part 2"; through 5/30. 49th Parallel, 420 W. Broadway (925-8349).

SANDRO CHIA—New paintings; through 5/30. Sperone Westwater, 142 Greene St. (431-3685).

DAN CHRISTENSEN/STUART SHEDLETSKY—Lyrical abstract paintings/Paintings of geometric forms; 5/14–6/6. Soghor, Leonard & Associates, 419 Broome St. (226-6709).

THOM COONEY CRAWFORD—Paintings that contain architectonic forms and symbolic figures; through 5/31. M-13, 72 Greene St. (925-3007).

DOROTHY DEHNER/GERE MORTON—"The Bolton Landing Series"—watercolors and ink drawings from 1942–1952/Oil paintings. Through 5/23. Twining, 568 Broadway (431-1830).

LAUREN EWING—Recent large-scale sculptures; through 6/6. Brown, 100 Greene St. (219-1060).

FELIX/LORI TASCHLER—New paintings by both; through 6/6. Semaphore, 137 Greene St. (228-7990).

CAROLE JEANE FEUERMAN—Realist cast-stone sculptures of the figure; through 6/4. Steinbaum, 132 Greene St. (431-4224).

VIOLA FREY—New works, including large ceramic figures, small figurine groupings, and paintings; through 6/3. Hoffman, 429 W. Broadway (966-6676).

JACK GOLDSTEIN/ROBERT SMITHSON—Recent large-scale paintings in phosphorescent colors/Early wall sculptures fabricated with metal and colored mirror. Through 5/23. Weber, 142 Greene St. (966-6115).

JAN HAFSTROM—Painted objects and works on paper; through 5/30. Van Eck, 420 W. Broadway (219-0717).

BRYAN HUNT—Recent sculpture; through 6/13. Blum Helman Warehouse, 80 Greene St. (245-2888).

BARBARA KASSEL—Paintings of small intimate rooms set in the American Southwest; through 5/30. Davidson, 415 W. Broadway (925-5300).

GEORGE KORSMIT—Recent paintings with monochromatic finishes; through 5/23. Neale, 320 Lafayette St. (431-5077).

SHEILA KRIEMELMAN/LOUISE BARBU—Recent paintings by both; through 5/28. Mussavi, 623 Broadway (505-2297).

BARBARA KRUGER—Recent photographic works; through 5/30. Boone/Werner, 417 W. Broadway (431-1818).

VINCENT LONGO—Paintings based on the repetition of a square and its diagonals. Through 5/30. Condeso/Lawler, 76 Greene St. (219-1283).

NICOLAS LUGINBUHL—Paintings by a Swiss artist; through 6/13. Penine Hart, 105 Hudson St. (334-3522).

DEBORAH MASTERS/RICHARD CLARKE—Recent sculptures/Recent paintings. Through 5/20. Hirondelle, 476 Broome St. (925-1538).

CLAIRE MOORE—Representational paintings; through 6/6. Kelly, 591 Broadway (226-1660).

MUNTADAS—An installation that includes several different tableaux; through 5/30. Exit Art, 578 Broadway (966- 7745).

ROSS NEHER—Recent paintings and works on paper; through 5/23. Beitzel, 113 Greene St. (219-2863).

KAZUMA OSHITA—Works in hammered metal; through 6/3. Milliken, 98 Prince St. (966-7800).

MICHELE OWINGS—Recent semi-abstract paintings inspired by a group of works by Goya; through 5/30. Erpf, 568 Broadway (925-6160).

JURGEN PARTENHEIMER—Recent paintings and works on paper; through 5/28. Lorence-Monk, 568 Broadway (431-3555).

ADRIAN PIPER/JOHN MORITA—A retrospective of conceptual works/Photo-etchings that focus on the horrors of war; through 5/30. Alternative Museum, 17 White St. (966-4444).

ANN PRESTON—A large site-specific installation; through 6/3. Toll, 146 Greene St. (431-1788).

SCOTT RICHTER—Recent objects and paintings; through 5/27. Marcus, 578 Broadway (226-3200).

FRED RISKIN—"Sub Rosa"—an exhibition of photographs, text, and sound; through 5/23. Feldman, 31 Mercer St. (226-3232).

GERWALD ROCKENSHAUB—Recent geometric paintings; through 5/30. Gladstone, 99 Greene St. (431-3334).

OSAMI TANAKA/B. WURTZ—Abstract sculptures in paraffin wax, raw wood, and steel/Utilitarian objects placed in situations that negate their original function. Through 5/20. Cutler, 164 Mercer St. (219-1577).

LEON TARASEWICZ—Large-scale abstract paintings with images taken from nature, by a young Polish artist; 5/16–6/26. Thorp, 103 Prince St. (431-6880).

RICHARD TOBIAS/GEORG BASELITZ—Paintings that are highly-structured color compositions/Works on paper from the '60s; through 5/30. Alexander, 59 Wooster St. (925-4338).

STARN TWINS—Recent photographic works; through 5/23. Stux, 411 W. Broadway (219-0010).

JEFF WAY—An 8 x 12 ft. screen and a selection of masks; through 5/30. Cavin-Morris, 100 Hudson St. (226-3768).

JAMES WELTY—Mixed-media sculptures; through 5/23. Davis, 568 Broadway (219-1444).

DANA ZAMECNIKOVA/MARIAN KAREL—Glass sculpture by two Czechslovakian artists; through 5/24. Heller, 71 Greene St. (966-5948).

Other

STEPHEN DAY—An installation of neon works entitled, "Kryptonite Lies"; 5/15–30. Glass Workshop, 142 Mulberry St. (966-1808).

LAURENT DE BRUNHOFF—Original watercolor illustrations for Babar the Elephant; through 6/6. Ryan, 452 Columbus Ave. (799-2304).

JEAN DE GONET—Recent bookbindings by a contemporary French book artist; 5/15–6/16. Book Arts, 626 Broadway (460-9768).

ANTONY GORMLEY—Recent sculptures based on vehicles; through 5/26. Ala, 32 W. 20th St. (741-3344).

DAVID HACKER/MARY WORONOV—Sculpture/Paintings; through 5/25. Bond, 30 Bond St. (473-9653).

STEPHEN HANNOCK—Luminous landscape paintings; through 5/30. Bernarducci, 17 E. 17th St. (206-7578).

TIM PRYTHERO—Small-scale mixed-media models of mobile homes, gas stations, and small dwellings, by a New Mexico-based artist; through 5/29. Cornelius, 170 Fifth Ave. (243-7171).

BILL RICE/DONDI WHITE—New paintings and sculpture that depict New York street life/Drawings in a series entitled "Matter of Facts"; through 5/23. 56 Bleecker St. (219-8836).

MEYER SCHAPIRO—Paintings, drawings, and prints from 1919–1979, including intimate portraits of family and friends and abstract works; through 5/23. Columbia University, Wallach Art Gallery, Broadway and 116th St. (280-0513).

FRANK STELLA—Paintings from 1958; through 5/30. Gagosian, 521 W. 23rd St. (807-0807).

GROUP SHOWS

Madison Avenue and Vicinity

AARON—32 E. 67th St. (988-5248). Paintings by Couture, De Vos, Dolci, Monsiau, Patel, Regnault, Stevens, van Vliet; through 6/6.

CHAMBERLIN—138½ E. 80th St. (737-7201). "Beasts: Animals in 19th-Century Art," with works by Barye, Bonheur, Cabanel, Delaroche, Dupré, Gérôme, Troyon; through 6/30.

HAIME—1000 Madison Ave. (772-7760). "Fifth Anniversary Exhibition" with works by Dunoyer, Larraz, Llona, Merlino, Miller, Mutal, Sutil, Tacla, Vari; through 6/20.

KOVESDY—19 E. 71st St. (737-4563). "Masterworks of the Hungarian Avant-Garde: 1916–1933"; through 6/30.

LA BOETIE—9 E. 82nd St. (535-4865). Avant-garde advertisements, posters, brochures, package designs, and letterheads, by Berlewi, Dexel, Lissitzsky, Rodchenko, Schwitters; through 5/29.

RALPH—43 E. 78th St. (288-5222). "5 by 5," with works on paper by Bellmer, Duchamp, Kandinsky, Man Ray, Seligmann; through 6/6.

SOLOMON & CO.—959 Madison Ave. (737-8200). Paintings and sculpture by Calder, Johns, Lichtenstein, others; through 6/30.

SPANISH INSTITUTE—684 Park Ave. (628-0420). Drawings, maquettes, and photographs that document public art in Barcelona, by Corbero, Hunt, Oldenburg, Pepper, Serra, others; through 5/30.

VANDERWOUDE TANANBAUM—24 E. 81st St. (879-8200). "Post-Abstract Expressionism," with paintings by Bluhm, Briggs, Dugmore, Goldberg, Leslie, Marca-Relli, Mitchell, Resnick, others; through 6/31.

57th Street Area

GOODMAN—41 E. 57th St. (593-3737). Works by Dubuffet, Leger, Matisse, Miro, Moore, Nicholson, Picasso; through 6/15.

MCKEE—41 E. 57th St. (688-5951). Sculpture by gallery artists; through 5/30.

PEARL—38 E. 57th St. (838-6310). "Looking at the WPA: Mural Sketches and Other Works from the 1930's"; 5/16–6/22.

WASHBURN—41 E. 57th St. (753-0546). "Anne Ryan and Circle," and works by Bultman, Cavallon, Gorky, Hofmann, Krasner, Newman, Pollock, Reinhardt, Smith, Tomlin; through 5/30.

East Village

DIAZ—223 E. 10th St. (420-9174). "Garden Party III," with works by gallery and invited artists; through 6/9.

HUMPHREY—242 E. 5th St. (529-0692). Works by Davidson, Jhabvala, Konishi, Negret, Schwartz, Speich; through 6/14.

KRAINE CLUB—85 E. 4th St. (982-7118). Paintings and sculpture by Chalfin, Henegan, Lieberman, Rosenwald; through 5/31.

L'AMBIENTE—219 E. 10th St. (505-8399). Works on paper by Couture, Maranova, Nickle, Pagane, Tammes, others; through 5/31.

NATURE MORTE—204 E. 10th St. (420-9544). Sculptures by Brown, Otterson, Pistoletto; through 5/31.

ON THE WALL—328 E. 11th St. (460-0963). "Neoteric Landscapes," with works by Grams, Keller, Merrill & Pierce, Plum, Wald; through 5/31.

P.S. 122—150 First Ave. (228-4249). "Barbican," with works by Pusey, Rosenberg, Sexton; through 5/24.

SoHo and TriBeCa

ALAN—270 Lafayette St. (226-5145). Inaugural exhibition, with works by Amaya, Arnas Bada, Cidoncha, De Hoyos, De Lazaref, Hassel, Polles, Scurlock; through 6/13.

ART IN GENERAL—79 Walker St. (219-0473). "Biomorphic Sculpture," with works by Cohen, D'Arrigo, Fisher, Weisberg; through 6/5.

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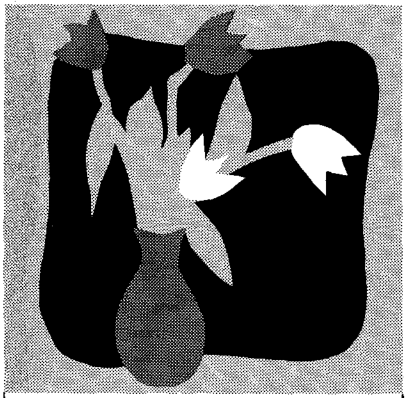

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ART

BASKERVILLE + WATSON—578 Broadway (925-1955). Photographic installations that explore sex and mythology, by Baim, Chadwick, Cypis, Beckley, Leccia, Hilliard, Wallace, Chernick; through 5/29.

BAUM—109 Hudson St. (219-9854). Drawings that make extensive use of blackness and/or chiaroscuro, by Bertolo, Coe, Lane, Nechvatal, Piccillo, Rainer, Serra, others; through 6/6.

DAVID BERMANT FOUNDATION: COLOR, LIGHT, MOTION—420 W. Broadway (334-0352). Works that use light, sound, and energy; through 5/23.

CANAL STREET POST OFFICE—350 Canal St. (330-3288). Murals that depict downtown New York; through 1988.

CASTELLI—420 W. Broadway (431-5160). Works by Artschwager, Nauman, Stella; 5/16-6/6.

CASTELLI—142 Greene St. (431-6279). Works by Kosuth, Morris, Oldenburg, Serra, Therrien; through 5/30.

ESMAN—70 Greene St. (219-3044). Sculpture by Ambrose, Fasnacht, Hatch, Hepper, Hoke, Michael; through 5/26.

FRANKLIN FURNACE—112 Franklin St. (925-4671). "Money/Power," with works by Bratton, Byrne, Depp, Kliros, Ligorano/Reese, Maksymowicz, Meieran, Peters, Samaras, Sholette; through 6/13.

HARRIS—383 W. Broadway (431-3600). Works by Dudley, Sato, Szeto, Wilson; through 5/23.

JACK—138 Prince St. (966-4235). "Second Annual Greenburger Foundation Awards," juried by Charles Benenson, Leo Castelli, Helen Frankenthaler, Hilton Kramer, William Lieberman; through 5/27.

OSCARSSON SIEGELTUCH—568 Broadway (431-3550). "Allusion," with works by Dvortscak, Lieber, Manes; through 6/14.

SCHREIBER/CUTLER—171 Spring St. (925-1441). "Crime and Punishment," with works by Azaceta, Birmelin, Charlesworth, Nicosia, others; through 5/30.

SFAX—55 Mercer St. (925-5614). Paintings by Benvenutti, Lamothe, Neri, Steding, White; through 5/31.

SOHO CENTER FOR VISUAL ARTISTS—114 Prince St. (226-1995). Works by Provan, Reiland, Thompson, Walt; through 6/6.

STOREFRONT FOR ART & ARCHITECTURE—97 Kenmare St. (431-5795). "Berlin—New York"; through 5/31.

Other

A.I.G.A.—1059 Third Ave., near 63rd St. (752-0813). "The 1986 Book Show"—a collection of 105 books; 5/13-6/12.

DAVERIO—521 W. 23rd St. (751-6903). Works by artists of the "Scuola Romana"; through 7/11.

FEDERAL HALL—26 Wall St. (431-6300), Mon.-Fri. 9-5. "Children's Art from The Studio in a School Association, 1986-87"; through 5/27.

GODDARD-RIVERSIDE COMMUNITY CENTER—647 Columbus Ave. (873-6600). "HOME: 23rd Annual Art Show,"; through 5/31.

GREY ART GALLERY AND STUDY CENTER—33 Washington Place (598-7603). "Awards in the Visual Arts 6," with works by Bleckner, Brown, Giegerich, Huttinger, Michaels, Rand, Seaman, Sigler, Tracy, Willis; through 6/20.

JAPAN SOCIETY—333 E. 47th St. (755-6752). "Contemporary Japanese Art in America: Arita, Nakagawa, Sugimoto"—works by three Japanese artists living in New York; through 6/28.

1199—310 W. 43rd St. (947-1944). "All the News That's Fit for Prints," with works by Abramowitz, Arneson, Evergood, Golub, Kearns, Rupp, Van Dalen, others; through 6/5.

PHOTOGRAPHY

BURDEN—20 E. 23rd St. (475-8790). Photographs of mothers and daughters by Adams, Callahan, Fink, Weber, Winogrand, others; through 5/30.

I.C.P.—1130 Fifth Ave. (860-1783), Tue. 12-8, Wed.-Fri. 12-5, Sat.-Sun. 11-6. $2.50 admission. "Stopping Time: The Photographs of Harold Edgerton"; "Manuel Alvarez Bravo: A Retrospective"; "Westward to Promontory: The Photographs of Andrew J. Russell"; through 6/14.

I.C.P. MIDTOWN—77 W. 45th St. (536-6443). Mon.-Fri. 11 a.m.-6, Sat. 12-4. Free. "New Traditions: Thirteen Hispanic Photographers"; through 6/6.

MARK KLETT—Recent photographs of the American Southwest; through 6/13. Pace/MacGill, 11 E. 57th St. (759-7999).

DANNY LYON—Photographs from 1962-1987, documenting the civil rights movement in the South, and other subjects; through 6/6.

MARGALIT MANNOR—Large color photographs of Manhattan architecture; through 5/30. Urdang, 23 E. 74th St. (288-7004).

ROBERT MAPPLETHORPE—Recent photographs; through 5/23. Miller, 41 E. 57th St. (980-5454).

GEANNA MEROLA—Painted photographs; 5/13-6/20. Lieberman & Saul, 155 Spring St. (431-0747).

RAY K. METZKER/DENNIS FARBER—Black and white photographs of landscapes in Tuscany/Color photographs of contemporary street-life in Venice, California; through 6/6. Miller, 138 Spring St. (226-1220).

CARL MYDANS—Photographs from his career as a photojournalist for *Life* magazine; through 6/26. Life Gallery, Time & Life Bldg., 1271 Sixth Ave. (522-2300).

WILBUR H. PORTERFIELD—Vintage photographs by one of the leaders of the pictorial movement; through 5/30. Photofind, 138 Spring St. (334-0010).

CINDY SHERMAN—Twelve recent photographs that depict fields of semi-abstract imagery; through 5/30. Metro Pictures, 150 Greene St. (925-8335).

DEBORAH TURBEVILLE—Photographs of ambiguous scenes, combining fashion and architecture; through 7/11. Staley-Wise, 177 Prince St. (777-1590).

WESTBETH—55 Bethune St. (924-6092), Fri.-Sun. 12-6, and by appt. "City Eyes"—a celebration of New York, in photographs by Gruen, Marjorie, Retivov, Seccombe; through 6/7.

PERFORMANCE

BACA DOWNTOWN—111 Willoughby St., Brooklyn (718-596-2222). 5/15 at 8: "Middle Ground." $7.

LA MAMA ETC.—74A E. 4th St. (475-7710). 5/13-17 at 7:30: Matthew Maguire's "Propaganda." $15.

P.S. 122—150 First Ave. (477-5288). 5/15-17 at 9: Holly Hughes's "Dress Suits to Hire." $4-$8.

MUSEUMS

AMERICAN CRAFT MUSEUM—40 W. 53rd St. (956-6047). Wed.-Sun. 10 a.m.-5, Tue. 10 a.m.-8. $3:50, seniors and students $1:50. (Free Tue. 5-8). Through 7/17: "Recent Acquisitions from the Permanent Collection." Through 7/17: "Interlacing: The Elemental Fabric." Through 10/18: "Contemporary American and European Glass: The Saxe Collection."

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). Daily 10 a.m.-5:45; Wed., Fri., Sat. 10 a.m.-9. Contribution $3:50; children $1.50; free Fri.-Sat. 5-9. Through 6/1: "City of Light." Through 8/2: "The Chaco Phenomenon." Through 8/2: "On Tap: New York City Water."

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tue.-Sat. 11 a.m.-6, Sun. noon-5. Closed Mon. $2, students and seniors $1. The Rockefeller Collection of Asian Art: over 250 objects representing major art traditions from Afghanistan to Japan. Through 6/7: "The Word and the Image: Buddhist Book Illuminations." Through 9/13: "The Photographs of Beatrice Pitney Lamb."

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tue. 10 a.m.-9, Wed.-Sat. 10 a.m.-5, Sun. nooon-5. $3; free Tue. after 5. Through 6/9: "The Catalan Spirit: Gaudí and his Contemporaries." Through 6/28: "Louis Sullivan: The Function of Ornament." Through 7/19: "Frank Lloyd Wright and the Johnson Wax Buildings: Creating a Corporate Cathedral."

FRICK COLLECTION—1 E. 70th St. (288-0700). Tue.-Sat. 10 a.m.-6: $2, students and seniors 50¢; Sun. 1-6: $3. Children under 10 not admitted. "Fragonard's The Progress of Love." Through 6/14: "Jean-Baptise Le Prince Drawings."

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St (360-3500). Tue. 11 a.m.-8, Wed.-Sun. 11 a.m.-5. $3.50, students and seniors $2; free Tue. 5-9. 5/15-8/23: "Joan Miró: A Retrospective."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500). Tue. 9:30 a.m.-8:45, Wed.-Sun. 9:30 a.m.-5:15. Contribution $4:50; children and seniors $2.25. Through 5/24: "The Age of Correggio and the Carracci: Emilian Paintings, Drawings and Prints of the 16th and 17th Centuries." Through 5/31: "Selections From the Ernest Erickson Collection of Ancient Chinese Art." Through 6/15: "Landscape Drawings of Five Centuries From the Robert Lehman Collection." Through 6/21: "Impressionist and Post-Impressionist Masterpieces: The Courtauld Collection." Through 8/2: "Sung and Yüan Calligraphy and Painting." Through 9/6: "Luxurious and Elegant Dresses for the Dance." **The Cloisters,** Fort Tryon Park (923-3700). Tue.-Sun. 9:30 a.m.-5:15. Medieval collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). Closed through 4/13 . Tue.-Sat. 10:30 a.m.-5, Sun. 1-5. Suggested donation $3. Through 7/31: "European Decorative Arts from the Wadsworth Antheneum." Through 7/31: "Pierpont Morgan's Manuscripts and M. R. James." Through 7/31: "From Mr. Morgan's Library."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11 a.m.-6, Thu. to 9. Closed Wed. $5; students $3:50; seniors $2. Through 5/26: "Drawings Acquisitions." Through 5/26: "Le Corbusier: 5 Projects." Through 6/2: "Photographs by Jan Groover." Through 6/2: "The Drawings of Roy Lichtenstein."

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Tue.-Sat. 10 a.m.-5; Sun. 1-5. Free. Through 5/31: "Selling the Show: Turn-of-the-Century Theatre Posters." Through 6/14: "Bellevue Hospital: 250 Years in Service to New York." Through 6/28: "Flights of Fancy: Dolls Made by Contemporary Artists." Through 6/30: "Clare's Peaceable Kingdom: A Toymaker Ahead of Her Time."

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Daily except Sun. 10 a.m.-6; some collections to 9. Through 9/19: "Are We to Be a Nation? The Making of the Federal Constitution." **Lincoln Center,** 111 Amsterdam Ave., at 65th St. Through 5/23: "Floral Follies: Broadway Revue Costumes 1900-1930."

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Wed.-Fri. 10 a.m.-5, Sat.-Sun. 1-6. $1.50; children 50¢. Through 8/30: "Harlem Renaissance: Art of Black America."

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Tue. 1-8, Wed.-Sat. 11 a.m.-5, Sun. noon-6. $4, seniors $2; free Tue. 6-8. Through 6/28: "1987 Biennial." **Whitney Museum at Philip Morris,** 42nd at Park (878-2550). Through 7/8: "The Viewer as Voyeur." **Whitney Museum of American Art at Equitable Center,** 787 Seventh Ave., at 51st St. (554-1113). Through 5/22: "Twentieth-Century American Art: Highlights of the Permanent Collection." Through 6/6: "City Life: New York in the 1930's, Paintings and Prints from the Permanent Collection."

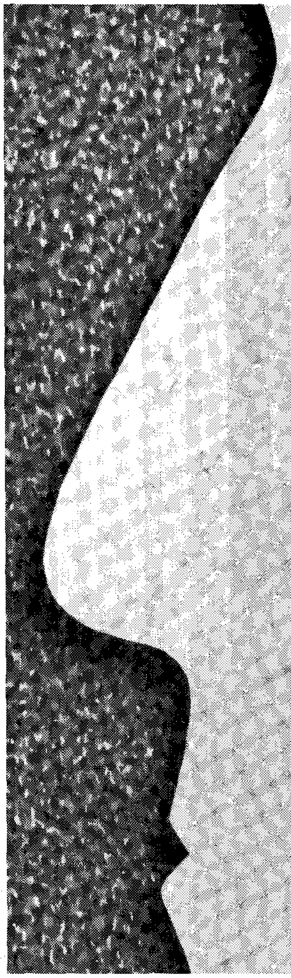
AUCTIONS

CHRISTIE'S—502 Park Ave., at 59th St. (546-1000). 5/13 at 10:30 a.m. and 2: "Impressionist and Modern Paintings, Drawings, Watercolors, and Sculptures." 5/19 at 10 a.m.: "19th Century Drawings, Paintings, and Sculpture." On view 5/14-18. 5/19 at 2:30: "Latin American Paintings, Drawings, Watercolors, and Scuplture." On view 5/15-18. **East**—219 E. 67th St. (606-0400). 5/13 at 2 and 6:30: "Contemporary Prints." 5/14 at 10 a.m.: "Arms and Armour." On view through 5/13. 5/19 at 2: "19th and 20th Century Paintings Including Movie Poster Illustrations of Richard Amsel." On view 5/15-19.

DOYLE—175 East 87th St. (427-2730). 5/20 at 10 a.m. Important 17th and 18th Century English and Continental Furniture and Decorations." On view 5/14-19.

PHILLIPS—406 E. 79th St. (570-4830). 5/14 at 7: "Pianos and Other Keyboard Instruments." On view through 5/13.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 5/13 at 2: "Fine Printed and Manuscript Americana." 5/13-15 at 10 a.m. and 2: "Old Master, 19th and 20th Century, and Contemporary Prints. 5/16 at 2: "Important French and Continental Furniture, Decorations, Porcelain, and Carpets." On view 5/12-15.



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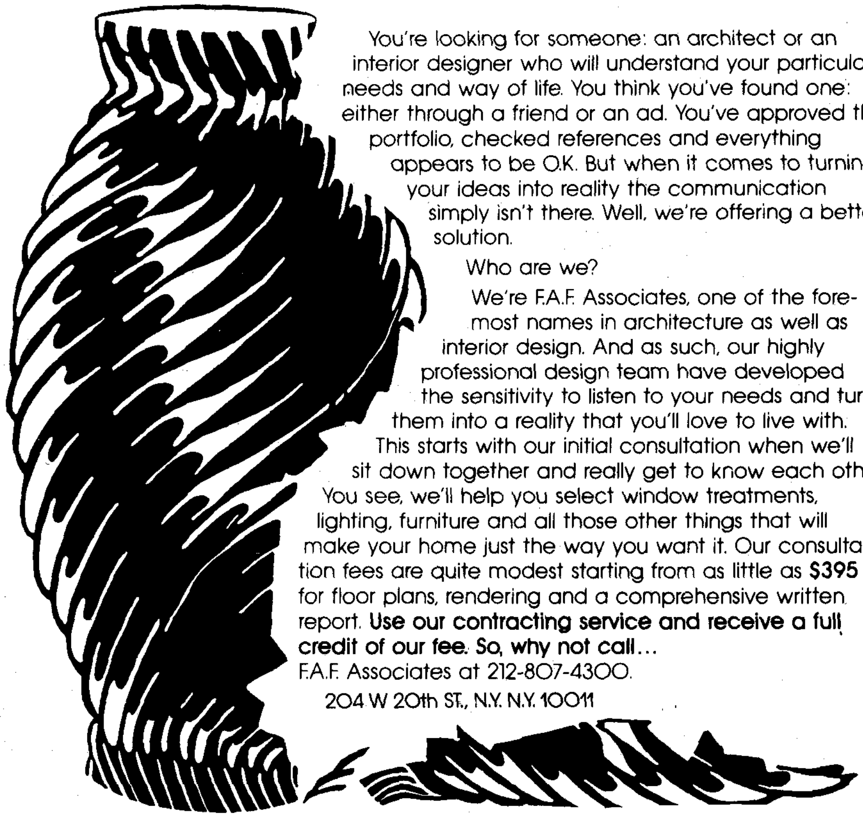

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KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35**
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

AMAZONAS—492 Broome St. (966-3371). Casual. Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp à Baiana. Res. nec. L Mon.–Fri. noon–5. Br Sat.–Sun. noon–5. D Sun.–Thu. 5–11:30, Fri.–Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC.**

AMSTERDAM'S BAR & ROTISSERIE—454 Broadway, at Grand St. (925-6166). Casual. International. Spcls: chicken salad with sesame noodles, roasted fish, tortellini with porcini cream. Res. sug. L daily noon–5. D Sun.–Thu. 5–1 a.m., Fri.–Sat. to 2 a.m. Also **428 Amsterdam Ave., bet. 80th–81st Sts.** (874-1377). **(I–M)** **AE, CB, DC, MC, V.**

ANGELO—146 Mulberry St. (966-1277). Casual. Italian. Spcls: angel hair alla sassi, boneless chicken scarpariello, cannelloni amalfitani. Open Tue.–Thu. noon–11:30, Fri. to 12:30 a.m., Sat. to 1 a.m., Sun. to 11:30. Closed Mon. **(M)** **AE, DC, MC, V.**

CAPSOUTO FRERES—451 Washington St. (966-4900). Casual. French. Spcls: breast of duck with ginger cassis sauce, bouillabaisse, lobster neptune. L Tue.–Fri. noon–3:30. Br Sat.–Sun. noon–4:30. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. **(M)** **AE, CB, DC.**

CINCO DE MAYO—349 W. Broadway, bet. Broome and Grand Sts. (226-5255). Casual. Mexican. Spcls: budin de tortilla, menudo norteno, alambres de cambrones. Res. sug. L Mon.–Fri. noon–5. Br Sat.–Sun. 11 a.m.–3. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 50. Ent. Thu.–Sat. **(M)** **AE, DC, MC, V.**

5 & 10 NO EXAGGERATION—77 Greene St., at Spring St. (925-7414). Casual. Continental. Spcls: steak ambassador in sesame plum sauce, char-broiled chicken marengo in jalapeno pepper and chutney sauce, veal champagne with apples. Res. sug. D Tue.–Thu. 5–11, Fri.–Sat. to midnight. Champagne Br Sat.–Sun. noon–3. 1940s-style ent. Wed.–Sat. **(M)** **AE, MC, V.**

FLUTIE'S PIER 17— 89 South St. (693-0777). **River Room:** Casual. American. Spcls: prime steak, chops, seafood, 3-to-8-lb. lobsters. Res. sug. L Mon.–Fri. 11:30 a.m.–5. Buffet Br Sat. 11 a.m.–4, Sun. to 9. D daily 5–11. Private parties for 10–400. **(M)** **Oyster Bar:** Spcls: raw bar, chowders, sandwiches. Open daily for L and D 11 a.m.–10. **(I)** **AE, CB, DC, MC, V.**

FRAUNCES TAVERN RESTAURANT—Broad and Pearl Sts. (269-0144). Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, baked chicken à la Washington. B Mon.–Fri. 7:30 a.m.–10 a.m.. L Mon.–Fri. 11:30 a.m.–4. D Mon.–Fri. 5–9:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

GIANNI'S—15 Fulton St. (608-7300). Casual. Northern Italian. Spcls: garlic bread with gorgonzola, fresh pasta, grilled seafood, scampi Giorgio, tirami su. Res. sug. Open for L and D daily 11:30 a.m.–midnight. **(M)** **AE, CB, DC, MC, V.**

GIOVANNI'S ATRIUM—100 Washington St., at Rector St. (344-3777). Dress opt. Roman/Italian. Spcls: cannelloni, beef and veal alla borgia. Res. sug. L and D Mon.–Fri. 11:30 a.m.–9. Pre-theater D. Live ent. 5:30–10:30. Banquets for 15–150. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

GREENE STREET CAFE—101 Greene St., bet. Prince and Spring Sts. (925-2415). Casual. American/classic. Spcls: scallop ravioli with leek and fennel in tomato butter sauce, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provençal. Res. sug. D Mon.–Thu. 6–midnight, Fri.–Sat. to 1 a.m. Br Sun. 11:30–8:30. Ent. **(M)** **AE, CB, DC, MC, V.**

HARLEQUIN—569 Hudson St. (255-4950). Casual. Continental/Spanish. Spcls: angulas, bouillabaisse catalonian, paella, veal and sweetbreads with morels. Res. sug. Br Sat.–Sun. noon–4. D daily 5:30–midnight. **(M)** **AE, CB, DC.**

JEREMY'S ALE HOUSE—259 Front St., at Dover St. (964-3537). Casual. American/seafood. Spcls: fried seafood, hero steak sandwiches, chili, soup. Open Mon.–Fri. 8 a.m.–9, Sat.–Sun. 10–6. **(I)** **No credit cards.**

LIBERTY CAFE—Pier 17, South St. Seaport, 3rd floor (406-1111). Casual. American regional. Spcls: Norwegian salmon steak, blackened shrimp, bay scallop and shrimp pot-pie. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30–3:30. D Mon.–Sat. 5–11:30, Sun. 3:30–11. **(M). Oyster Bar:** Spcls: oysters, chowder. Open for L and D daily noon–11. **(I)** **AE, CB, DC, MC, V.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse (938-1155). Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate soufflé with burnt almond sauce. Res. nec. Concourse café and barroom. Dining Room: L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5–10. Barroom: 11:30 a.m.–1 a.m. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ONE HUDSON CAFE—1 Hudson St. (608-5835). Dress opt. French. Spcls: fresh fish, duck steak with red current and juniper berry sauce, pecan tart. Res. sug. L Mon.–Fri. noon–3. Light menu Mon.–Fri. 3–6. D Tue.–Sat. 6–11:30. Ent. Tue.–Sat. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

RAOUL'S—180 Prince St., bet. Sullivan and Thompson Sts. (966-3518). Dress opt. French. Spcls: steak au poivre, escargots Polignac, rognons de veau à la moutarde. Res. nec. D only Mon.–Fri. 6:30–11:30, Sat.–Sun to midnight. **(M-E)** **AE, MC.**

SKYWARD CAFE—165 Water St. (509-5252). Dress opt. Continental. Spcls: fettuccine Alfredo with crabmeat, scampi amorous, scaloppine veal francese. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–10. Private parties for 25–150. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

S.O.B.'S—204 Varick St., at Houston St. (243-4940). Casual. Bahian/Brazilian. Spcls: vatapa, cararao tropical (shrimp with chunks of pineapple), mariscada. Res. nec. D only Tue.–Sat. 7–midnight. Ent. Closed Sun. and Mon. **(M)** **AE, CB, DC, MC, V.**

SOUEN—210 Sixth Ave., at Prince St. (807-7421). Casual. Japanese-style macrobiotic. Spcls: fish, tempura, Seitan, brown rice, tofu pie. Open Mon.–Sat. noon–11, Sun to 10. Also **2444 Broadway, bet. 90th–91st Sts.** (787-1110). **(I)** **AE.**

SPIRIT OF NEW YORK—Pier 11, South St. at Wall St. (279-1890). Casual. American. Spcls: roast beef au jus, chicken Dijon, fresh baked fish. Res. sug. L cruise sails Mon.–Sat. at noon. Sun. Br cruise sail at 1. D cruise sail daily at 7. Ent. **(E)** **AE, MC, V.**

S.P.Q.R.—133 Mulberry St. (925-3120). Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.–Thu. 11:30 a.m.–midnight., Fri. to 1 a.m., Sat. 1–1 a.m., Sun. 1–11. Private banquet room. Valet parking for D. Ent. **(M)** **AE, CB, DC, MC, V.**

SPRING STREET—162 Spring St., at W. Broadway (219-0157). Dress opt. Continental/nouvelle. Spcls: shrimps stuffed with crabmeat, scallops of veal with shiitake mushrooms and noodles, pan-roasted loin of lamb. Res. sug. L Mon.–Fri. noon–5:30. Br Sat.–Sun. 11:30 a.m.–5. D daily 6–midnight. Ent. Thu.–Sat. eves., and Br Sun. Private parties for 30–150. **(M)** **AE, CB, DC, MC, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. (431-3993). Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat and vegetarian chili, frozen margaritas. Res. sug. Open Sun.–Wed. 11:30 a.m.–11, Thu.–Sat. to midnight. Br Sat.–Sun. 11:30 a.m.–4:30. **(I)** **AE, MC, V.**

TRIBECA CAFE—74 Leonard St., bet. Broadway and Church St. (431-0211). Casual. American. Spcls: sauteed chicken livers in pear sauce, grilled bear steak, roast pheasant, grilled swordfish in herb marinade with garlic and lemon, roast loin of pork with applejack sauce. Res. sug. L daily noon–5. D daily 5–11. S daily 11–2:30. Private parties for 15–30. Ent. nightly. **(M)** **AE, DC, MC, V.**

WINDOWS ON THE WORLD—1 World Trade Center (938-1111). 107 stories atop Manhattan. Formal. American/international. Membership club at L (nonmember surcharge). D Mon.–Sat. 5–10. Table d'hôte. Buffet Sat. noon–3, Sun. to 7. Res. nec. **(M)** **Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. **(E). Hors d'Oeuvrerie and City Lights Bar:** Jacket required. International hors d'oeuvres. Open Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** **AE, CB, DC, MC, V.**

YANKEE CLIPPER—170 John St., bet. South and Front Sts. (344-5959). Casual. American/Continental. Spcls: grilled swordfish, pompano, rack of lamb, English mixed-grill. Res. sug. L Sun.–Fri. noon–4. D Sun.–Thu. 4–10, Fri.–Sat. to 11. Private parties 25–150. **(M)** **AE, CB, DC, MC, V.**

Greenwich Village

ANGELICA—82 Seventh Ave. So., at Bleecker St. (620-9622). Casual. Italian. Spcls: menu changes daily. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. one seating at 7. Closed Sun. **(M-E)** **No credit cards.**

CALIENTE CAB CO.—61 Seventh Ave. So., at Bleecker St. (243-8517). Casual. Mexican. Spcls: frozen Margaritas, Mexican stand-off, camarones à la diabla, chimichangas. Br and L daily noon–5. D daily 5–3 a.m. **(I)** **MC, V.**

CARAMBA II—684 Broadway, at 3rd St. (420-9817). Casual. Mexican. Spcls: margaritas, chimichangas, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CHARLOTTE'S CAFE—162 Christopher St. (675-7447). Casual. Southwestern American. Spcls: duck fajitas, fish of the day wrapped in corn husk, Anaheim chili filled with duxelles. Res. sug. D Tue.–Thu., Sun. 5:30–11:30, Fri.–Sat. to 12:30 a.m. Br Sun. noon–4. Private parties for 75. Closed Mon. **(M)** **AE, MC, V.**

DA SILVANO—260 Sixth Ave. (982-0090). Casual. Florentine. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 5–11. **(M)** **AE.**

EL COYOTE—774 Broadway, bet. 9th–10th Sts. (677-4291). Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30 a.m.–3. D Sun.–Thu. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, MC, V.**

EL FARO—823 Greenwich St. (929-8210). Casual. Spanish. Spcls: chicken villarroy, mariscada egg sauce, extrena. No res. L Mon.–Fri. 11 a.m.–3. D Mon.–Thu. 3–midnight, Fri. to 1 a.m., Sat. noon–1 a.m., Sun. 1–midnight. **(M)** **AE, MC, V.**

GARVIN'S—19 Waverly Pl. (473-5261). Casual. American/Continental. Spcls: baby Coho salmon, rack of lamb, boneless roast duckling Valencia. Res. sug. L Mon.–Fri. 11:30 a.m.–3:30. D Sun.–Tue. 5–11, Wed.–Thu. to 11:30, Fri.–Sat. to midnight. Br Sat.–Sun. 11 a.m.–4. Pre-theater D 5–7. **(M)** **AE, CB, DC, MC, V.**

GOTHAM BAR & GRILL—12 E. 12th St. (620-4020). Casual. American. Spcls: roast quail salad with marinated mushrooms, red potatoes and sherry vinegar-walnut oil dressing, grilled tuna with confit tomato and lemon basil pasta, warm raspberry gratin with Grand Marnier butter. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 6–11, Fri. to 11:30, Sat. 5:30–11:30, Sun. 5–10. **(M)** **AE, CB, DC, MC, V.**

HUNAN BALCONY—305 Sixth Ave., bet. Carmine and W. 3rd Sts. (807-0005). Casual. Hunan. Spcls: Chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)** **AE, CB, DC, MC, V.**

IL MULINO—84 W. 3rd St. (673-3783). Jacket required. Northern Italian. Spcls: lobster Mulino, veal chop with sage, salmon with porcini mushrooms and balsamic vinegar, beef Romana. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Closed Sun. **(E)** **AE.**

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave. (242-7350). Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M)** **AE, CB, DC, MC, V.**

KNICKERBOCKER—33 University Pl. (228-8490). Casual. American. Spcls: prime steak, shrimp Knickerbocker, veal chop, homemade desserts. Res. sug. L Mon.–Sat. 11:30 a.m.–4:30. Br Sun. 11:30 a.m.–4. D daily 4:30–11:30. S daily 11:30–3 a.m. Ent. Mon.–Sat. from 9:30. **(M)** **AE, DC, MC, V.**

LA TULIPE—104 W. 13th St. (691-8860). Casual. French. Spcls: papillote de red snapper aux légumes fondants, langue Valenciennoise. Res. nec. D only Tue.–Sun. 6:30–10. Closed Mon. **(E)** **AE, CB, DC, MC, V.**

LION'S HEAD—59 Christopher St. (929-0670). Casual. American. Spcls: roast duck with green peppercorns, sirloin steak with stilton sauce, seafood sausage. Res. sug. L Mon.–Fri. noon–5. Br Sat.–Sun. noon–4. D Sun.–Thu. 5–2 a.m., Fri.–Sat. to 2:30. **(I-M)** **AE, DC, MC, V.**

MONTE'S—97 Macdougal St. (228-9194; 674-9456). Casual. Italian. Spcls: homemade pasta, osso buco alla milanese, fresh fish. Res. sug. Open Mon., Wed.–Sun. noon–11. Closed Tue. **(M)** **AE, CB, DC, MC, V.**

ONE FIFTH—1 Fifth Ave., at 8th St. (260-3434). Casual. American. Spcls: prime sirloin, lamb and veal chops, fresh fish, pasta. Res. sug. Br Sat.–Sun 11 a.m.–4. D daily 5–midnight. 2 hr. free D parking. Ent. nightly from 9. **(M)** **AE, CB, DC, MC, V.**

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Gael Greene, New York Magazine 12/1/86

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James Villas, Town & Country 9/86

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Gael Greene, New York Magazine 1/5/87

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SEVILLA—62 Charles St., at W. 4th St. (929-3189). Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I-M)** **AE, DC, V.**

TEXARKANA—64 W. 10th St. (254-5800). Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6–midnight. S Tue.–Sat. midnight–3:45 a.m. Private parties. **(M)** **AE, DC.**

TOONS—417 Bleecker St., at Bank St. (924-6420). Casual. Bangkok. Spcls: pla lad prig, frog legs, pla muk pad tua. Res. sug. D Mon.–Thu. 5–11:30, Fri.–Sat. to midnight, Sun. 4–11. **(I-M)** **AE, MC, V.**

24 FIFTH AVENUE—24 Fifth Ave., at 9th St. (475-0880). Casual. French. Spcls: Louisiana shrimp, tartelette of escargot, ravioli with sweetbreads, white-chocolate mousse. Res. sug. L Mon.–Fri. 11:45 a.m.–3:30. Br Sat. noon–4, Sun. from 11 a.m. D daily 5:30–11. **(M)** **AE, CB, DC, MC, V.**

VANESSA—289 Bleecker St. (243-4225). Casual. Nouvelle American-French. Spcls: rack of lamb with pine nuts, sautéed swordfish with macadamia nuts, sautéed salmon with four onions, Vanessa chocolate. Res. sug. L Mon.–Fri. noon–3:30. Br Sat.–Sun. noon–5. D daily 5:30–midnight. Harpist nightly. **(M)** **AE, DC, MC, V.**

14th–42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St. (685-3828). Casual. American. Spcls: seafood, steaks, pasta. Res. sug. L Mon.–Fri. noon–5. D Mon.–Fri. 5–11, Sat. to 11:30, Sun. 4:30–9. Br Sun. noon–4. Sidewalk cafe. **(M)** **AE, CB, DC, MC, V.**

BALKAN ARMENIAN—129 E. 27th St. (689-7925). Casual. Armenian/Middle Eastern. Spcl: Balkan shish kebab, stuffed fish, stuffed mussels. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Thu. 4:30–9, Fri.–Sat. to 10. Complete D. Closed Sun. **(I-M)** **AE, DC, MC, V.**

CRYSTAL FOUNTAIN—Grand Hyatt, Lexington Ave. at 42nd St. (850-5998). Casual. Continental. Res. sug. Open 6:30 a.m.–midnight daily. Br Sun. 10:30–3. Pianist Mon.–Fri. 8 a.m.–2 p.m. **(M)** **AE, CB, DC, MC, V.**

EL CHARRO ESPANOL—58 E. 34th St. (689-1019). Casual. Spanish/Mexican. Spcls: fresh fish, veal chop, chili rellenos, enchiladas and chicken mole. Res. sug. Open Mon.–Thu. 11:30 a.m.–10:30, Fri.–Sat. to 11, Sun. noon–10:30. **(M)** **AE, CB, DC, MC, V.**

HSF—578 Second Ave., at 32nd St. (689-6969). Casual. Hong Kong–style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30 a.m.–3. D Sun.–Thu. 3–11:30, Fri.–Sat. to 12:30 a.m. Private parties for 50. **(I-M)** **AE, CB, DC, MC, V.**

LA FORTUNA—16 E. 41st St. (685-4890). Casual. Northern Italian. Spcls: broiled swordfish, osso buco, veal bolognese. Res. nec. Open for L and D Mon.–Fri. noon–9:30. Private parties for 45. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

MINDY'S—212 E. 42nd St., in the New York Helmsley (490-8900). Jacket req. International. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3. D daily 5–10:30. S 10:30–midnight. Light entrées served between meals. Ent. **(M)** **AE, CB, DC, MC, V.**

OLE—434 Second Ave., bet. 24th–25th Sts. (725-1953). Casual. Spanish. Spcl: mariscada. L Mon.–Fri. 11:30 a.m.–3. D Sun.–Thu. 4–11, Fri.–Sat. to midnight. Guitarist Wed.–Sun. Reduced rate parking in bldg. **(I-M)** **AE, MC, V.**

OYSTER BAR & RESTAURANT—Grand Central Terminal (490-6650). Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.–Fri. 11:30 a.m.–9:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

PARK BISTRO—414 Park Ave. So., bet. 28th–29th Sts. (689-1360). Casual. French. Spcls: warm chicken mousse with prunes and port wine, breast of duck with honey pepper sauce, broiled salmon with basil cream sauce. Res. sug. B Mon.–Fri. 9 a.m.–noon. L Mon.–Fri. noon–3. Br Sat.–Sun. 11 a.m.–4. Tea Mon.–Fri. 3–6. D daily 5–11. **(M)** **AE.**

RASCALS—12 E. 22nd St. (420-1777). Casual. American. Spcls: tortellini Romano, Rascals steak sandwich, beer batter shrimp. L Mon.–Fri. 11:30 a.m.–4:45. Br Sat.–Sun. 11:30 a.m.–4:45. D daily 4:45–1 a.m. S daily 1 a.m.–2:30 a.m. **(M)** **AE, MC, V.**

SAL ANTHONY'S—55 Irving Place, bet. 17th–18th Sts. (982-9030). Casual. Italian. Spcls: fresh fettuccine with porcini mushrooms, chicken with olive oil and garlic, hot and cold antipasti. Res. sug. L Mon–Fri. noon–3. Br Sat.–Sun. noon–4. D Mon.–Thu. 3–11, Fri. 3–12:30 a.m., Sat. 4–12:30 a.m., Sun. 4–10. Private parties 20–100. **(M)** **AE, CB, DC, MC, V.**

SALTA IN BOCCA—179 Madison Ave., bet. 33rd–34th Sts. (684-1757). Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.–Fri. noon–3. D Mon–Thu. 4–10:30, Fri. to 11, Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHELTER—540 Second Ave., at 30th St. (684-4207). Casual. Regional American. Spcls: seafood salad with fresh dill, spinach and cheese pasta roll with tomato sauce, fajitas, marinated and grilled baby chicken with herb butter, hamburger. L Mon.–Fri. 11:30 a.m.–4:30. D daily 5–2 a.m. Br Sat.–Sun. 11:30 a.m.–4:30. **(I)** **AE, DC, MC, V.**

STARCHES—127 Lexington Ave., bet. 28th–29th Sts. (213-6992). Casual. Continental. Spcls: poached chicken breast with Thai peanut sauce, vermicelli with coconut curry shrimp, stuffed breast of chicken with orange sauce. Res. sug. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D daily 5:50–midnight. Private parties for 50. **(M)** **AE, MC, V.**

STRINGFELLOWS—35 E. 21st St., (254-2444). Dress opt. French/Asian. Spcls: kaleidoscopic oysters, grilled swordfish with puttanesca and roast peppers, chicken and crabmeat stir-fry with Thai curry paste. Res. sug. D Mon.–Sat. 8–midnight. S/B Mon.–Sat. midnight–3:30 a.m. Disco dancing nightly from 11:30. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

TRUMPET'S—Grand Hyatt, Lexington Ave. at 42nd St. (850-5999). Jacket required. American. Spcls: sautéed snapper fillet rubbed with black pepper, thyme, and garlic; pan-fried Long Island duckling with plums and apricots, fillet of beef with goose liver, thru 5/31, asparagus festival. L Mon.–Fri. noon–2:30. D daily 5:30–10:45. Pre-theater D 5:30–7:30. Ent. 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

THE BALLROOM—253 W. 28th St. (244-3005). Casual. Continental. Spcls: rack of lamb, fresh fish, tapas. Res. sug. L Tue.–Fri. noon–3. D Tue.–Sat. 5–midnight. Tapas bar. Complete D. Ent. Closed Sun.–Mon. **(M)** **AE, MC, V.**

CELLAR GRILL—131 W. 34th St., in Macy's lower level (967-6029). Casual. American. Spcls: chicken pot-pie, pizza, cobb salad. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–9, Sat.–Sun. to 8. **(I)** **AE.**

CHEERS—120 W. 41st St. (840-8810). Casual. Italian Kosher. Spcls: fusilli alla puttanesca, scaloppine alla francese, abbacchio al forno. Res. nec. L Sun.–Thu. noon–4. D Sun.–Thu. 4–10, Sat. 7:30–1 a.m. Private parties 20–100. Closed Fri. **(M)** **AE, CB, DC, MC, V.**

CHELSEA TRATTORIA ITALIANA—108 Eighth Ave. (924-7786). Casual. Northern Italian. Spcls: calamaretti, homemade agnolotti, scaloppini alla Leone. Res. sug. L Mon.–Sat. noon–5. D Mon.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

CIRELLA'S—400 W. 42nd St. (564-0004). Casual. Traditional Italian. Spcls: penne all' arrabbiata di mare, pizza ai funghi, cotoletto di agnello alla griglia, scaloppine alla francese. Res. sug. Open for L & D Mon.–Fri. 11:30 a.m.–11:30, Sat. from 5, Sun. 5–9. Br Sun. noon–4. Private parties. Free D parking 5:30–midnight. **(M)** **AE, CB, DC, MC, V.**

DINO CASINI'S—132 W. 32nd St. (695-7995). Dress opt. Italian/Continental. Spcl: veal Sorrentino. Res. sug. L Mon.–Sat. 11:45 a.m.–3:30. D Mon.–Sat. 3:30–9. Complete L and D. Closed Sun., except for private parties. **(I)** **AE, CB, DC, MC, V.**

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FIASCO—358 W. 23rd St. (620-4620). Casual. Northern Italian. Spcls: sea bass broiled with roasted peppers, wine, zucchini, and garlic; shrimps, scallops, calamari with artichokes, olives, garlic, and wine; 18 varieties of pasta, homemade desserts. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. **(M)** **AE, MC, V.**

HIDEAWAY—32 W. 37th St. (947-8940). John Drew Barrymore's former townhouse. Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.–Fri. noon–3:30. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Complete D 5–10. Music Mon.–Thu. 7–midnight, Fri.–Sat. 8–1 a.m. Private parties. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

INDIAN OVEN II—913 Broadway, bet. 20th–21st Sts. (460-5744). Casual. Indian. Spcls: whole steamed fish in chutney, quail in ginger garlic gravy, tandoori chicken and vegetables. Res. nec. L daily noon–3. Br Sat.–Sun. 11:30 a.m.–3:30. D Sun.–Thu. 5:30–11, Fri.–Sat. to midnight. Private parties for 25–30. Also **Indian Oven—285 Columbus Ave., at 72nd St.** (362-7567). **(M)** **AE, CB, DC, MC, V.**

KEEN'S CHOP HOUSE—72 W. 36th St. (947-3636). Dress opt. American. Spcls: Keens mutton chop, 20-oz. shell steak, Dover sole with lobster beurre blanc, game in season. Res. nec. L Mon.–Fri. 11:45 a.m.–2:45. D Mon.–Fri. 5:30–11, Sat. from 5. Private party rooms for 8–200. Closed Sun. **(M)** **AE, DC, MC, V.**

L'ACAJOU—53 W. 19th St. (645-1706). Casual. French. *Spcls: steak au poivre, ris de veau au Calvados, cervelles au beurre noire.* Res. sug. L Mon.–Fri. noon–3. D daily 6:30–11:30. **(M)** **AE, CB, DC, MC, V.**

LA COLONNA—17 W. 19th St. (206-8660). Casual. Northern Italian. Spcls: spada Genovese, tagliato manzo, gnocchi with gorgonzola. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–midnight. Closed Sun. **(M)** **AE, DC.**

OLD HOMESTEAD—56 Ninth Ave., bet. 14th–15th Sts. (242-9040). Casual. American. Spcls: sirloin, 4½-lb. lobster, prime rib. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–10:45, Sat. 1–midnight, Sun. 1–10. Complete D. Free parking from 5 and all day Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

PAMPLONA—822 Sixth Ave., bet. 28th–29th Sts. (683-4242). Casual. Spanish. Spcl: fillet of sole Marbella. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight. Ent. Tue.–Sat. from 6. Private room for parties. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

SPEED LIMIT 55—154 W. 26th St. (645-8476). Casual. Japanese. Spcls: chicken gridlock (chicken yakitori), lamborghini countach (broiled steak with brandy cream sauce and whole black pepper), 3 musketeers (steamed squid, scallops and shrimp on flounder in wine garlic sauce). Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–midnight, Sat.–Sun. 5–midnight. **(M)** **AE, MC, V.**

WORLD YACHT CRUISES—*Riveranda, Empress of New York, Duchess of New York,* and *Princess of New York, Cabaret*—Pier 62, W. 23rd St. and the Hudson River (929-7090; -8540). Dress opt. American/-Continental. Spcls: filet mignon, coulibiac of salmon, stuffed chicken breast, pasta with lobster. Res. nec. L cruise sails Mon.–Sat. at noon. Br Sun. at 12:30. D cruise sails nightly at 7. Private parties for 2–500. Dancing. **(E)** **AE, MC, V.**

43rd–56th Streets, East Side

ALAMO—304 E. 48th St. (759-0590). Casual. Mexican/Texan. Spcls: steak or chicken fajitas, mole poblano, chicken fried steak. Res. sug. L Mon.–Fri. 11 a.m.–4. D Mon.–Sat. 4–midnight. Private parties for 100. Ent. Thu. and Fri. 2-hr. free D parking from 6. Closed Sun. **(I–M)** **AE, CB, DC, MC, V.**

ALFREDO: THE ORIGINAL OF ROME—54th St., bet. Lexington and Third Aves., Citicorp Bldg. (371-3367). Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30 a.m.–11:30. Br Sun. noon–4. **(I-M)** **AE, CB, DC, MC, V.**

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opt. American/southwestern French. Spcls: carpaccio salad, lobster and vegetable terrine, grilled John Dory andouillette with mustard sauce, roast lamb chops wrapped in chopped vegetables and herbs. Res. sug. B daily 7 a.m.–11 a.m. L daily noon–2:30. D daily 6–11. Br Sat. 11 a.m.–3. Champagne buffet Br Sun. 11:30 a.m.–3. Prix fixe L and D. Piano bar 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

ARGENTEUIL—253 E. 52nd St. (753-9273). Jacket and tie required. American. Spcls: lobster, leek and artichoke salad with white truffle vinaigrette, roast goose fish and deep-fried cabbage, calf's liver with mustard sauce and pepper poppadum. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10:30. Closed Sun. **(E)** **The Grill:** (753-6387). Casual. Spcls: country veal pate, chefs special salad, grilled fish. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–11. Closed Sun.**(M)** **AE, CB, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental (421-0836). Jacket required. Continental. Spcls: grilled salmon with piquant seasoning, L.I. duckling with cranberry relish, fillet of beef with duck liver and merlot wine sauce. Res. sug. B daily 7 a.m.–10:30 a.m. L Mon.–Sat. 11:30 a.m.–3. D daily 5:30–11:30. Br Sun. 11:30 a.m.–3. **(M-E)** Afternoon tea Mon.–Sat. 3–5:30. Ent. Mon.–Sat. 3–10:30 and Sun. Br. **AE, CB, DC, MC, V.**

BUKHARA—148 E. 48th St. (838-1811). Casual. Bukhara. Spcls: frontier roasted lamb, duck Bukhara, mellow cream chicken, frontier dal. Res. nec. L Mon.–Fri. noon–3. D daily 5:30–11. Free D parking after 6. **(M)** **AE, CB, DC, MC, V.**

CAFE 212—212 E. 52nd St. (486-0212). Casual. Japanese/Continental. Spcls: veal sauté 212, negimayaki, sushi. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5:30–10:30, Sat.–Sun. 5:30–10. Private parties for 10–45. **(M)** **AE, CB, DC, MC, V.**

CAPTAIN'S TABLE—860 Second Ave., at 46th St. (697-9538). Dress opt. Mediterranean seafood. Spcls: red snapper en papillote, grilled whole fish with Provençale herbs, soft shell crabs. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5:30–11:30, Sat. 5–midnight. Closed Sun. **(M)** **AE, MC, V.**

CHRIST CELLA—160 E. 46th St. (697-2479). Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 10:45, Sat. 5–10:45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CINCO DE MAYO—45 Tudor City Pl. (661-5070). Casual. Mexican. Spcls: alambres de cambrones, carne asada, enchiladas. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CITY LUCK—127 E. 54th St. (832-2350). Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.–Fri. 11:30 a.m.–3, Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. Valet parking after 6. **(I)** **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St. (421-0900). **Cafe Suisse:** Casual. Continental/Swiss. Spcls: veal émincé with roesti or spaetzli, breast of duckling with blueberries. Res. sug. B Mon.–Sat. 7 a.m.–11 a.m., Sun. to 11:30 a.m. L Mon.–Sat. 11 a.m.–5, Sun. noon–5. D daily 5:30–11. **(M)** **Drake Bar:** B Mon.–Sat. 7–10:30. L Mon.–Sat. 11 a.m.–2:30. Cocktails Sun.–Fri. 11:30 a.m.–1 a.m., Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

FOUR SEASONS—99 E. 52nd St. (754-9494). Formal. International. **Pool Room:** L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Complete pre-theater D 5–6:30; after-theater D 10–11:30. Res. nec. Closed Sun. **(E)** **Grill Room:** L Mon.–Sat. noon–2. D Mon.–Sat. 5:30–11:30, desserts and cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(E)** **AE, CB, DC, MC.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St. (688-2760). Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

IL BISTRO—827 Third Ave. at 51st St. (759-5933/8439). Dress opt. Italian. Spcls: gamberoni alla Bistro, risotto milanese, osso buco. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–10. Pre-theatre D 6–7. Closed Sun. **AE, MC, V.**

IL MENESTRELLO—14 E. 52nd St. (421-7588). Formal. Northern Italian. Res. nec. L Mon.–Sat. noon–3. D

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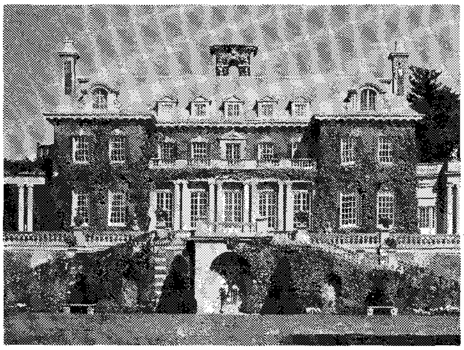

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J. SUNG DYNASTY—511 Lexington Ave., at 48th St. (355-1200). Casual. Hunan. Spcls: Hunan honeyed ham, General Tso's chicken, tangerine beef. Res. sug. L daily noon–3. D daily 5:30–10:30. Private parties for 8–100. Pianist nightly. **(M)** **AE, DC.**

JAKE'S—801 Second Ave., at 43rd St. (687-5320). Dress opt. American. Spcl: prime beef, veal, seafood. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11. Pre-theater D 5:30–7. Pianist Mon.–Sat. Free parking after 5. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

KAV KAZIAN—361 E. 49th St. (751-0416). Casual. Russian. Spcls: shishkebab, stroganoff, chicken kiev, Georgian bread. Res. sug. L daily noon–3. D daily 5–10. **(M)** **AE, CB, DC, MC, V.**

KING COLE RESTAURANT—2 E. 55th St., in the St. Regis–Sheraton (753-4500). Jacket required. Continental. Spcls: noisette of lamb with roquefort sauce, sautéed supreme of chicken with asparagus tips, fresh Maine lobster. Res. nec. B daily 7 a.m.–11 a.m. Br Sun noon–4. L Mon.–Sat. noon–3. D daily 5:30–11:30. Ent. **(E)** **St. Regis Grill:** Casual. B daily to 11 a.m. L daily 11:30 a.m.–2:30. D daily 2:30–1 a.m.**(M).** **AE, CB, DC, MC, V.**

LA COTE BASQUE—5 E. 55th St. (688-6525). Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAFAYETTE—65 E. 56th St. (832-1565). Formal. French. Spcls: marbré de foie gras en gelée de poivre vert, filet de flétan au Château Chalon, aiguillettes de canard à l' Armagnac. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 7–10:30. Closed Sat.–Sun. **(E)** **AE, CB, DC, MC, V.**

LA GALERIE AT THE RENDEZVOUS—21 E. 52nd St., in the Omni Berkshire Place (753-5970). Formal. Cuisine courante. Spcls: lobster ravioli with truffle sauce, roast loin of veal in oregano butter sauce, poached halibut on spinach, celery and leeks. D daily 6–midnight. **(E)** **AE, CB, DC, MC, V.**

LAURENT—111 E. 56th St. (753-2729). Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 6–10:30, Sat. 5–11. Closed Sun. Private parties. **(E)** **AE, CB, DC, MC, V.**

LELLO RISTORANTE—65 E. 54th St. (751-1555). Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

LE PERIGORD—405 E. 52nd St. (755-6244). Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflés. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L and D. Private parties for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St. (752-2225). Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tue.–Fri. noon–2. D Mon.–Sat. 6–10. **(E)** **AE, CB, DC.**

PALM—837 Second Ave., at 45th St. (687-2953). Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PRUNELLE—18 E. 54th St. (759-6410). Formal. French. Spcls: canard de mullard fumee, homard roti au fenouil, tournedos de veau aux pommes caramelisee. Res. nec. L Mon.–Fri. noon–3. D daily 5:30–11. **(E)** **AE, CB, DC, MC, V.**

THE QUILTED GIRAFFE—955 Second Ave., bet. 50th–51st Sts. (753-5355). Formal. Nouvelle French. Spcls: beluga caviar beggars purses, truffle ravioli, confit of duck, strudel of crabmeat. Res. nec. D Mon.–Fri. 6–10. Private parties. Closed Sat.–Sun. **(E)** **AE, CB, DC, MC, V.**

THE RENDEZVOUS—21 E. 52nd St., in Omni Berkshire Place (753-5970). Dress opt. Nouvelle. Res. sug. B Mon.–Fri. 6:30–10:30. L noon–3. D 6–10:30. S 10:30–12:30. Br Sat.–Sun. noon–5. **(M)** **AE, CB, DC, MC, V.**

SCARLATTI—34 E. 52nd St. (753-2444). Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res.

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SCOOP—210 E. 43rd St. (682-0483). Dress opt. Northern Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–10:30, Sat. 5–11. Private parties for 30–150. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St. (661-3915). Dress opt. Japanese. Tatami and Western seating. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SICHUAN PAVILLION—310 E. 44th St. (972-7377). Casual. Szechuan. Spcls: chicken chunks in garlic sauce, Sichuan style jumbo shrimp, crispy whole fish. Res. nec. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–11:30, Sat. 4–11:30. Dim sum Br Sat.–Sun. noon–4. Private parties for 10–100. **(M)** **AE, CB, DC.**

TORREMOLINOS—230 E. 51st St. (755-1862). Casual. Spanish/Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight. Ent. Tue.–Sat. eves. Closed Sun. **(M)** **AE, CB, DC, MC.**

TRIANON ROOM—445 Madison Ave., bet. 50th–51st Sts., in the Helmsley Palace (888-7000). Jacket req. French/Continental. Spcls: fricassée of lobster and scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Fri. noon–2:30. Br Sat.–Sun. noon–2:30. D daily 5:30–10. S 10–12:15 a.m. **(M)** **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th–50th Sts. (355-3000). **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M)** **Peacock Alley Restaurant and Cocktail Lounge:** Jacket required. Continental/nouvelle. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat. 7:30 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11 a.m.–2:45. Ent. Cole Porter's own piano Tue.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E)** **The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7 a.m.–11:30 a.m., Sun to noon. L Mon.–Sat. 11:30 a.m.–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1–3 a.m. **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ALGONQUIN—59 W. 44th St. (840-6800). Dress opt. Two dining rooms. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–9:30, Sun. 6–11. Br Sun. noon–2:15. Late S buffet 9:30–12:30 a.m. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St. (246-6699). Casual. American. Spcls: Maine lobster gazpacho, skewer of herb soused shrimp and scallops, fettuccine with crabmeat and asparagus tips, free-range chicken with herb mustard. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 11 a.m.–4. L Mon.–Fri. 11 a.m.–4. D daily 4–10. S daily 10–midnight. **(M)** **AE, CB, DC, MC, V.**

AU TUNNEL—250 W. 47th St. (575-1220). Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE.**

BARBETTA—321 W. 46th St. (246-9171). Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CAFE FUNDADOR—146 W. 47th St. (819-0012). Casual. Spanish. Spcls: mariscada, paella, veal Fundador. Res. sug. Open Mon.–Thu. noon–11, Fri.–Sat. to midnight, Sun. 1–10. Private parties for 35. **(I–M)** **AE, CB, DC, MC, V.**

CARAMBA I—918 Eighth Ave., bet. 54th–55th Sts. (245-7910). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CENTURY CAFE—132 W. 43rd St. (398-1988). Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, spiral of salmon filet, fresh fish daily. Res. sug. Open Mon.–Sat. 11:30 a.m.–2 a.m. Bar till 4 a.m. nightly. Private parties for 300. Video ent. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St. (582-7141). Casual. Irish pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 5–10, Sun. from 4. Br Sat. 11 a.m.–3, Sun. from noon. S Mon.–Sat. from 10. **(M)** **AE, CB, DC, MC, V.**

FRENCH SHACK—65 W. 55th St. (246-5126). Casual. French. Spcls: soft-shelled crabs, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon–3. D Mon.–Sat. 5–11, Sun. from 4:30. Complete L and D. **(M)** **AE, CB, DC, MC, V.**

HO HO—131 W. 50th St. (246-3256). Casual. Classic Cantonese/Mandarin. L Mon.–Sat. 11:30 a.m.–4. D Sun.–Thu. 4–midnight, Fri.–Sat. to 1 a.m. Complete L and D. **(I)** **AE, CB, DC, MC, V.**

HURLEY'S—1240 Sixth Ave., at 49th St. (765-8981). Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon–midnight. **(M)** **AE, CB, DC, MC, V.**

IROHA—142 W. 49th St. (398-9049). Casual. Japanese. Spcls: tempura, sukiyaki, sushi. Res. sug. L daily noon–3. D daily 5–11:30. Also **Iroha Sushi—1634 Broadway, bet. 50th–51st Sts.** (315-3808). **(M)** **AE, CB, DC, MC, V.**

ITALIAN PAVILION—24 W. 55th St. (753-7295; 586-5950). Jacket required. Italian/Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11. Complete L and D. Private parties. Free parking 6–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

KING OF THE SEA—808 Seventh Ave., bet. 52nd–53rd Sts. (757-3522). Casual. Seafood. Spcls: bouillabaisse, Maryland crab cakes with Cajun sauce, steamed finnan haddie. Res. sug. L Mon.–Fri. noon–4. D daily 4–midnight. Pianist nightly from 6 p.m. **(M)** **AE, CB, DC, MC, V.**

LA BONNE SOUPE—48 W. 55th St. (586-7650). Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE.**

LA CARAVELLE—33 W. 55th St. (586-4252). Jacket and tie required. French Classical. Spcls: quenelles de brochet homardine, côte de veau Normande, soufflé glace au praline. Res. nec. L Mon.–Sat. 12:15–2:30. D Mon.–Sat. 6–10:30. Complete L. Pre-theatre D 5:30–6:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LA RESERVE—4 W. 49th St. (247-2993; -2995). Formal. French. Spcls: fricassée of snails with wild mushrooms, salmon and sole mousse, médaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L and D. Private parties for 100. Closed Sun. **(E)** **AE, DC.**

LARRE—846 Seventh Ave., bet. 54th–55th Sts.(586-8096). Casual. French/American. Spcls: poached salmon bernaise, rack of lamb, frogs legs provençale. Res. sug. L Mon.–Fri. noon–3. D Mon–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LATTANZI—361 W. 46th St. (315-0980). Dress opt. Jewish-Italian. Spcls: carciofo alla guidea, cappellini primavera, cassola. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE.**

LA VERANDA—163 W. 47th St. (391-0905). Jacket required. Casual. Northern Italian. Spcls: stuffed breast of capon, scampi Veranda, fillet of beef in red burgundy. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Private parties for 10–200. Free parking from 5–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE BERNARDIN—155 W. 51st St. (489-1515). Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monk fish with savoy cabbage, lobster à la nage. Res. nec. L Mon.–Sat. noon–2:15. D Mon.–Sat. 6–10:30. Private parties for 12. Closed Sun. **(E)** **AE, DC, MC, V.**

LE QUERCY—52 W. 55th St. (265-8141). Casual. French. Spcls: fresh Dover sole, venison in season, baby rack of lamb. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 5–10:30. Complete L and D. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

LE RIVAGE—340 W. 46th St. (765-7374). Casual. French. Spcls: coquilles St. Jacques, shrimp maison, veal scaloppine. Res. nec. L Mon.–Sat. noon–3. D

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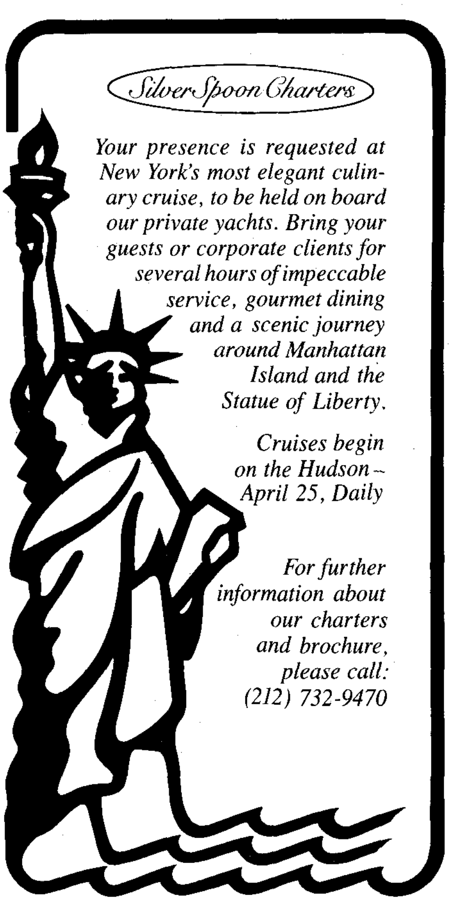

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Mon.–Thu. 5–9:30, Fri.–Sat. to 10:30. Closed Sun. **(M)** **AE, MC, V.**

LES PYRENEES—251 W. 51st St. (246-0044; 246-0373). Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Spec. pre-theater D 5–9. Reduced rate parking after 5. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE VERT-GALANT—109 W. 46th St. (382-0022). Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–midnight. Private parties for 90. Ent. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PATSY'S—236 W. 56th St. (247-3491; 247-3492). Jacket req. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tue.–Thu., Sun. noon–10:45, Fri.–Sat. to 11:45. Closed Mon. **(M)** **AE, DC, V.**

RENE PUJOL—321 W. 51st St. (246-3023; -3049). Dress opt. French. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5–11:30. Complete L and D. Closed Sun. and holidays. **(M)** **AE, DC, MC, V.**

ROMEO SALTA—30 W. 56th St. (246-5772). Jacket required. Northern Italian. Spcls: homemade pasta, seafood, veal. Res. nec. Open Mon.–Sat. noon–11:30. Private parties for 60. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

RUSSIAN SAMOVAR—256 W. 52nd St. (757-0168). Jacket required. Russian. Spcls: chicken Kiev, shashlik, blini imperial, veal pojarski. Res. sug. L Tue.–Sun. noon–3. D Tue.–Sun. 5:30–midnight. Ent. Tue.–Sun. from 7. Closed Mon. **(M)** **AE, MC, V.**

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St. (246-9201). Jacket required. American/seafood. Spcls: grilled centre-cut swordfish with orange and cilantro, Maryland crabcakes with lobster and herb sauce, *steamed paillard of Great Lakes sturgeon with tomato* chives and lime. Res. nec. L Mon.–Fri. 11:45 a.m.–3. Br Sat.–Sun. noon–3. D daily 5–11. Pre-theater D 5–6:30 with free parking. **(E)** **AE, CB, DC, MC, V.**

SEA PALACE—608 Ninth Ave., bet. 43rd–44th Sts. *(307-6340). Casual. Seafood/Continental/Thai.* Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.–Fri. 11:30 a.m.–3:30. D daily 4:30–midnight. Bar till 1 a.m. Private parties for 40. **(I)** **AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd–54th Sts. (245-7850). Casual. Spcls: smoked and cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.–2 a.m. B to 11 a.m. **(I)** **No credit cards.**

TENTH AVENUE JUKE BOX CAFE—637 10th Ave., at 45th St. 315–4690. Casual. Nouvelle American. Spcls: tuna steak au poivre, linguini and shrimp in tomato sauce. Res. sug. L Mon.–Fri. noon–3:30. D daily 5–1 a.m. Br Sat.–Sun. 11:30–4. **(I)** **AE, MC, V.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., 39th floor (757-6662). Dress opt. American/Continental. Spcls: steak Diane flambé, fresh seafood. Res. nec. L Mon.–Sat. 11:30 a.m.–3. D Mon.–Sat. 5–11. Ent. Tue.–Sat. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

VICTOR'S CAFE 52—236 W. 52nd St. (586-7714). Casual. Cuban/Spanish. Spcls: stone crabs, roast suckling pig, paella, black bean soup. Res. sug. Open daily noon–midnight. Tapas bar. Ent. nightly. Private parties. Reduced rate parking after 5. **(M)** **AE, CB, DC, MC, V.**

57th–60th Streets

ARIZONA 206—206 E. 60th St. (838-0440). Casual. Southwestern American. Spcls: roast quail salad with jicama and basil, chili rubbed free-range chicken, cornflour pasta with smoke duck. Res. sug. L Mon.–-Sat. noon–3. D Mon.–Sat 5–midnight. S Mon.–Sat. till 1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BENKAY—167 W. 58th St., in the Essex House (484-5145). Casual. Japanese. Res. sug. L Sun.–Fri. noon–2:30. D daily 5:30–10. **(M)** **AE, CB, DC, MC, V.**

BRIVE—405 E. 58th St. (838-9393). Formal. French. Spcls: calf's liver Lloyd Macklowe, roast veal and forgotten stuffings, old timer's salmon. Res. nec. D only Mon.–Sat. 6–10:30. Closed Sun. **(E)** **AE, DC, MC.**

CLUB A—333 E. 60th St. (308-2333). Formal. Italian. Spcls: linguini al frutti di mare, cappelli d'angelo primavera, piccata di vitello. Res. nec. D only Tue.–Sun. 9:30–4 a.m. Music for dancing from 9. Closed Mon. **AE, DC.**

CLUB OASIS—40 E. 58th St. (688-3365). Jacket required. French/Moroccan. Spcls: couscous, tagine of lamb with sun dried plums, tornedos of beef. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Tue.–Sun. 6–11. S Tue.–Sun. 11–2 a.m. Disco dancing from 10. Private parties for 50. **AE, DC, MC, V.**

CONTRAPUNTO—200 E. 60th St. (751-8616). Casual. Italian. Spcls: malfatti aragosta, brodetto, fusilli with ciccoria piccante, tagliarini congadoro with yellow, red and green pepper. No res. L Mon.–Sat. noon–4:30. D Mon.–Sat. 4:30–11:30, Sun. 4–10. **(M)** **AE, CB, DC, MC, V.**

DEVEREAUX'S—160 Central Park South, in the Essex House (247-0300). Jacket required for D. American. Spcls: crayfish bisque with raspberry brandy, salmon marinated in riesling wine, grilled fillet of veal with shiitake mushrooms. Res. sug. B Mon.–Sat. 7 a.m.–11:30 a.m., Sun. 7 a.m.–10 a.m. L Mon.–Sat. noon–2:30. Br Sun. 10 a.m.–2:30. D daily 5:30–10:30. Pre-theater D 5:30–7. Post-theater D 10:30–midnight. Pianist Tue.–Sat. and Sun. Br. **(M-E)** **AE, CB, DC, MC, V.**

DAWAT—210 E. 58th St. (355-7555). Casual. Indian. Spcls: patrani nachi, achar ghost, Madhur Jaffrey's baked eggplant. Res. *sug. L Mon.–Sat. 11:30 a.m.–3.* D Sun.–Thu. 5:30–11, Fri.–Sat. to 11:30. Private parties for 80. **(M)** **AE, CB, DC, MC, V.**

FELIDIA—243 E. 58th St. (758-1479). Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with *polenta, risotto amiraglia. Res. sug. L Mon.–Fri.* noon–3. D Mon.–Sat. 5–midnight. Private parties for 15–50. Closed Sun. **(M–E)** **AE, DC, MC, V.**

GIAN MARINO—237 E. 58th St. (752-1696). Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L daily 11:30–3. D daily 5–11. **(M)** **AE, CB, DC, MC, V.**

LE PATIO—118 W. 57th St., in the Parker Meridien (245-5000). Casual. American/French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.–Sat. *7 a.m.–11 a.m., Sun. from 7:30 a.m. Buffet L* daily noon–2:30. Cocktails daily 3–2 a.m. Dessert buffet 10–1 a.m. Pianist nightly. **(M)** **AE, CB, DC, MC, V.**

LE STEAK—1089 Second Ave., bet. 57th–58th Sts. (421-9072). *Dress opt. French-style steakhouse.* D daily 5:30–11. Complete D. **(M)** **AE, DC, MC, V.**

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's (705-2100). Re-creation of French railway dining car. Casual. Nouvelle. Res. sug. L Mon.–Sat. 11 a.m.–3. D Mon., Thu. 5:30–7:30. High tea Mon.–Fri. 3–5. Closed Sun. **(M)** **AE.**

MAURICE—118 W. 57th St., in the Parker Meridien (245-7788). Formal. French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. B Mon.–Fri. 7:30 a.m.–9:45 a.m. L Mon.–Fri. noon–2:15. D daily 6–10:45. Pre-theater D 6–7. Complete L. **(E)** **AE, CB, DC, MC, V.**

THE NEW YORK DELICATESSEN—104 W. 57th St. (541-8320). Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot, matzo ball soup. Open 24 hr. daily. Private parties. **(I-M)** **AE, DC.**

O'NEAL'S—60 W. 57th St., at Sixth Ave. (399-2361). Casual. American. Spcls: hamburgers, chicken salad on pita bread, baked lamb with peaches. Res. sug. Open for L and D daily 11:30 a.m.–midnight. Free D parking from 6. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

PARK ROOM—36 Central Park South, in the Park Lane (371-4000). Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7 a.m.–11:45 a.m. L Mon.–Sat. noon–4. Br Sun. noon–4. D daily 5:30–10:30. S 10:30–12:30 a.m. Ent. Tue.–Sat. **(M)** **AE, CB, DC, MC, V.**

PETROSSIAN—182 W 58th St. (245-2214). Jacket required. French. Spcls: ravioles of smoked salmon, red snapper aux legumes fondants, Petrossian 'teasers.' Res. nec. L Mon.–Sat. 11:30–3:30. Light menu Mon.–Sat. 3:30–6. D Mon.–Sat. 6–1 a.m. Pre-theatre D 5:30–7:30. Post-theatre D 10:30–1 a.m. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. and 59th St. (759-3000). **Edwardian Room:** Dress opt. Continental. Res. nec. B daily 7 a.m.–11 a.m. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D Tue.–Thu. 5:30–10, Fri.–Sat. to 11.

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PRONTO RISTORANTE—30 E. 60th St. (421-8151). Casual. Northern Italian. Spcls: taglierini Pronto, grilled Dover sole, swordfish with fresh herb butter. Res. sug. L Mon.-Sat. 11:30 a.m.-4:30. D Mon.-Sat. 5-11:30. Closed Sun. **(M) AE, CB, DC, MC, V.**

REGINE'S—502 Park Ave., bet. 59th-60th Sts. (826-0990). Jacket and tie required. French. Spcls: les médaillons de veau au beurre acidulé, l'escalope de saumon aux deux caviars, le pavé au chocolat au coulis de menthe. Res. nec. D Mon.-Sat. 7:30-midnight. Disco dancing from 10:30. Closed Sun. **(E) AE, CB, DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St. (753-7407). Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. L Mon.-Sat. noon-3:30. Prix fixe buffet Br Sun. noon-3:30. D daily 5-midnight. **(M) AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.-4:30. D daily 4:30-11:15. S after 9:30. Complete D. Private parties. **(M) AE, CB, DC, MC, V.**

TERRACE FIVE—725 Fifth Ave., at 57th St., Trump Tower (371-5030). Dress opt. French. Spcls: glazed chicken and mushroom blini, seafood and vegetable pancake, Terrace Five appetizer plate. Res. sug. L Mon.-Sat. noon-3. Tea Mon.-Sat. 3:30-5:30. D Mon.-Sat. 6-10. Pre-theater D 6-7. Closed Sun **(M-E) AE, CB, DC, MC, V.**

TINO'S—235 E. 58th St. (751-0311). Jacket required. Northern Italian. Spcls: linguine with broccoli and zucchini, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.-Fri. noon-3. D daily 5-midnight. **(M) AE, CB, DC, MC, V.**

TOP OF THE PARK—W. 60th St. and C.P.W., top of the Gulf + Western Bldg. (333-3800). Dress opt. International. Res. nec. D Mon.-Fri. 5-10, Sat. to 10:30. Complete D. Closed Sun. **(M) AE, CB, DC, MC, V.**

Above 60th Street, East Side

ADAM'S RIB—23 E. 74th St., off Volney Hotel lobby (535-2112). Dress opt. American. Spcl: roast prime ribs of beef. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thu. 5-11, Fri. and Sat. 4:30-11:30, Sun. 4:30-10:30. **(M) AE, CB, DC, MC, V.**

ALO ALO—1030 Third Ave., at 61st St. (838-4343). Casual. Northern Italian. Spcls: gnocchi Aurora, Milanese con endiva al ferri, carpaccio arugala e grana. Res. sug. L and D daily 11:30 a.m.-2 a.m. **(M) AE, CB, DC, MC, V.**

ANDREE'S—354 E. 74th St. (249-6619). Dress opt. Mediterranean. Spcls: taramosalata, red snapper à l'égyptien, carré d'agneau Méditerranée, couscous, canard au poivre vert. Res. nec. D only Mon.-Sat. 6-10. Private parties. Closed Sun. **(M) AE.**

BARBIZON—140 E. 63rd St., in the Golden Tulip Barbizon (715-6929). Casual. American/Continental. Spcls: fresh Dover sole prepared over 20 different ways, lobster ravioli, rack of lamb. Res. sug. B daily 7 a.m.-11 a.m. L Mon.-Sat. noon-2:30. Br Sun. 11 a.m.-4. D daily 6-11. Private parties for 150. Pianist from 5 daily. **(M) AE, CB, DC, MC, V.**

BORDER CAFE USA—244 E. 79th St. (535-4347). Casual. Southwestern American. Spcls: sun salad with jicama, cactus, orange slices and greens; sautéed shrimp with salsa; pork chops ancho adobo with sweet potatoes soaked in tequila; barbecued brisket with potato salad. D daily 5-midnight. Br Sat.-Sun. 11:30 a.m.-3:30. **(M) AE, DC, MC, V.**

CAFE SAN MARTIN—1458 First Ave., at 76th St. (288-0470). Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegua, parrillada. Res. sug. D daily

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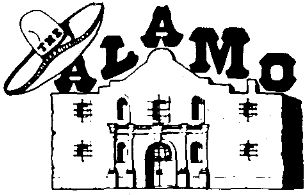

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5:30–midnight. Br Sat.–Sun. noon–4. Complete D. Pianist nightly. **(M)** **AE, MC, V.**

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St. (249-8380). Casual. Continental/American. Spcls: roast duck with port and black currant sauce, vegetables tempura with sherry, ginger, and soy sauce, grilled swordfish with herb butter, stir-fried shrimp and vegetables, paillard of chicken. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–midnight, Sat.–Sun. 6–midnight. Br Sat. 11:30 a.m.–3:30, Sun. to 4. Outdoor cafe.**(I-M)** **AE, CB, DC, MC, V.**

CAMPIELLO—1466 First Ave., bet 76th–77th Sts. (472-3333). Dress opt. Northern Italian. Spcls: scampi Tomaso, malfatti, veal bolognese. Res. sug. D only Mon.–Sat. 5:30–midnight, Sun. 4–11. **(E)** **AE, CB, DC, MC, V.**

CARAMBA IV—1576 Third Ave., at 88th St. (876-8838). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CARLYLE HOTEL—76th St. and Madison Ave. (744-1600). **Café Carlyle:** Formal. Buffet L Mon.–Sat. noon–3. Buffet Br Sun. noon–3. S daily 6–1 a.m. **Carlyle Restaurant:** Jacket required. French. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3. D daily 6–11. **(M-E). Bemelmans Bar:** Cocktails daily noon–1 a.m. **AE, CB, DC, MC, V.**

CINE CITTA—1134 First Ave., bet. 62nd–63rd Sts. (486-6226). Casual. Northern Italian. Spcls: penne alla vodka, costoletta di vitella capricciosa, salmon alla champagne. Res. sug. L daily 11 a.m.–3. D daily 3–1 a.m. Private parties for 60. **(M)** **AE, CB, DC, MC, V.**

FIORELLA—1081 Third Ave., bet. 63rd–64th Sts. (838-7570). Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4:30. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 100. **(M)** **AE, DC, MC, V.**

FRIDAY'S—1152 First Ave., at 63rd St. (832-8512). Casual. American. Spcls: hamburger, steak, barbecued spare ribs, lemon pepper chicken, potato skins. Open Sun.–Thu. 11:30 a.m.–1 a.m., Fri.–Sat. to 3 a.m. Br Sat.–Sun. 11:30 a.m.–4. **(I)** **AE, CB, DC, MC, V.**

IL VALLETTO—133 E. 61st St.(838-3939). Formal. Italian/Abruzzese. Spcls: capellini primavera, seasonal game, baby lamb in Abruzzese style. Res. nec. L Mon.–Fri. noon–3:30. D Mon.–Sat. 5:30–midnight. Closed Sun. **(E)** **AE, DC.**

JACQUELINE'S—132 E. 61st St. (838-4559). Jacket required. Swiss/French. Spcls: Jacqueline's specialties au champagne, medallions of veal with wild mushrooms, sautéed rare tuna with ginger, crispy duck with raspberries. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–midnight. Bar till 1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE BOEUF A LA MODE—539 E. 81st St. (650-9664). Dress opt. French. Spcls: sweetbreads béarnaise, duckling aux cerises, veal florentine. Res. sug. D only Tue.–Sun. 5:30–11. Complete D. Closed Mon. **(M)** **AE, DC, MC.**

LE CIRQUE—58 E. 65th St. (794-9292). Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rōti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

LE REGENCE—37 E. 64th St., in the Plaza Athenée (734-9100). Jacket and tie required. French/seafood. Spcls: bar rayé en croûte crème aux fines herbes, red snapper pôelé crème au safran, saumon grillé sur flan de champignons. Res. nec. B daily 7 a.m.–10 a.m. L daily noon–2:30. D daily 6–10:30. **(E)** **AE, CB, DC, MC, V.**

LION'S ROCK—316 E. 77th St. (988-3610). Casual. American/Continental. Spcls: fillet of St. Peter with crabmeat and pesto, crab ravioli with three cheeses, breast of chicken pecan. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D daily 5–midnight. Br Sat. 11:30 a.m.–3, Sun. to 3:30. Private parties. **(M)** **AE, CB, DC.**

L'OMNIBUS DE MAXIM'S—21 E. 61st St. (980-6988). Casual. French. Spcls: salade de volaille dijonnaise, moules marinière, paillard de veau grillé au basilic, mignons de boeuf et de veau au poivre vert, burger l'omnibus. Res. sug. L and D Mon.–Sat. noon–11. Private parties 40–125. Pianist. Closed Sun. **(M)** **AE, DC.**

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MAXIM'S—680 Madison Ave., at 61st St. (751-5111). Formal Mon.–Fri., black tie Sat. French. Spcls: salade de cailles au foie gras, salade de langoustines et homard aux pousses d'épinards, selle d'agneau farcie à la crème de basilic. Res. sug. D Mon.–Sat. 6–2 a.m. Dancing Mon.–Sat. Private parties for 10–400. Closed Sun. **(E)** **AE, DC.**

MAXWELL'S PLUM—1181 First Ave., at 64th St. (628-2100). Casual. American. Spcls: pizza with mozzarella and fontina, pasta squares with Japanese herbs, chocolate raspberry terrine. Res. sug. L Mon.–Fri. noon–5. D Sun.–Thu. 5–12:30 a.m., Fri.–Sat. to 1:30 a.m. Br Sat. noon–5, Sun. from 11. Pre-theater D Mon.–Sat. 5–7. **(M)** **AE, CB, DC, MC, V.**

MOCCA ROYALE—1584 Second Ave., at 82nd St. (737-2322). Dress opt. Hungarian. Spcls: Hungarian mixed-grill, beef goulash, stuffed cabbage, chicken paprikas. Res. sug. D daily 5:30–1 a.m. Gypsy orchestra nightly. **(M)** **AE, CB, DC, MC, V.**

MR. SAM'S—1265 Third Ave., at 73rd St. (517-2020). Dress opt. American. Spcls: steak, seafood, lamb chop. Res. sug. Br Sun. 11:30 a.m.–3. D daily 5–11. Private parties for 100. Ent. **(E)** **AE, MC, V.**

MUMBLES—1491 Second Ave., at 78th St. (772-8817). Casual. American. Spcls: fried calamari, 8-oz hamburger, broiled fresh fish, pasta. No res. L and D Sun.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. to 3 a.m. Bar till 4 a.m. Br Sat. –Sun. noon–4. Also **1622 Third Ave., at 91st St.** (427-4355). **(I)** **AE, MC, V.**

NICKELS—227 E. 67th St. (794-2331). Casual. American/Continental. Spcls: steak, veal chop, prime rib, fresh fish, chicken Portuguese. Res. sug. D only Sun.–Thu. 5–11, Fri.–Sat. to midnight. Br Sun. noon–3:30. Piano bar Mon.–Sat. from 8. **(M)** **AE, DC, MC, V.**

PIERRE HOTEL—2 E. 61st St. (838-8000). **Café Pierre:** Formal. Continental/French. Spcls: supreme of pigeon with hazelnut dressing, sautéed shrimp in sauce piquante, medallions of veal with chive sauce, salmon with wild mushrooms and herbs. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theater D Mon.–Sat. 6–7. Pianist daily 8–1 a.m. **The Rotunda:** English afternoon tea daily 3–6:30. **(M-E)** **AE, CB, DC, MC, V.**

PIZZICO—1445 First Ave., at 75th St. (737-3328). Casual. Italian/Provençale. Spcls: penne pasta with four cheeses, warm duck confit salad, grilled lamb with tapenade, pizza classics. Res. sug. L Mon.–Sat. noon–4. Br Sun. noon–4. D Mon.–Thu. 5:30–12:30, Fri.–Sat. to 1:30, Sun. to 11:30. **(M)** **AE, CB, DC, MC, V.**

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St. (628-8814). Casual. American/Continental. Spcls: rack of lamb, roast Long Island duckling, filet mignon. Res. sug. D Tue.–Sat. 5:30–midnight, Sun.–Mon. to 11. Br Sat.–Sun. noon–3:30. Pianist Sat.–Wed. and Br. **(M)** **AE, CB, DC, MC, V.**

REGENCY HOTEL—540 Park Ave., at 61st St. (759-4100). Jacket required. American. Spcls: roast rack and loin of lamb with herbs, grilled swordfish with citrus fruit, poached bass wrapped in lettuce, seasonal game. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. D daily 6–10. Br Sun. noon–3. **(M)** **AE, CB, DC, MC, V.**

ST. PETERSBOURG—160 E. 64th St. (486-7707). Jacket required. Russian. Spcls: shashlyk, blini, caviar, boeuf stroganoff, sibirski pelmeni. Res. sug. D Mon.–Sat. 6–1 a.m. Private parties 20–100. Russian gypsy music. Closed Sun. **(M)** **AE, DC, MC, V.**

SANT AMBROEUS—1000 Madison Ave., bet. 77th–78th Sts. (570-2211). Dress opt. Northern Italian. Spcls: risotto alla Milanese, fettuccine primavera, gamberoni reali alla marinara. L daily noon–3. D Mon.–Sat. 6:30–10:30. **(M)** **AE, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Formal. American. Spcls: braised Norwegian salmon, roast baby pheasant with lentils and caramalised onions, boneless rack of lamb. Res. sug. L Tue.–Sat. noon–3. Br Sun. 11:45 a.m.–3:30. D daily 5:45–11. Pianist. Prix fixe D. Private parties for 60. **(E)** **AE, CB, DC, MC, V.**

THE STANHOPE—Fifth Ave., at 81st St. (288-5800). **The Dining Room:** Formal. Continental. Res. sug. B daily 7 a.m.–10:30. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D daily 6–11. Pianist. **Gerard's:** Formal. L daily 11 a.m.–4. Cocktails and hors d'oeuvres 4–1 a.m. **Le Salon:** B daily 6:30–noon. Tea 2:30–5:30. Cocktails 5–11. **(E)** **AE, CB, DC, MC, V.**

TUBA CITY TRUCK STOP—1700 Second Ave., at 88th St. (996-6200). Casual. Southwestern American. Spcls: fajitas, chicken fried steak, quesadillas, blue corn enchiladas, barbequed chicken with hot red sauce. L Mon.–Fri. noon–3. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. 5–1 a.m. **(I)** **AE, DC, MC, V.**

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AKAIHANA—2164 Broadway, bet. 76th–77th Sts. (724-8666). Dress opt. Japanese. Spcls: seafood kushiyaki, seafood teriyaki, tempura. Res. sug. L Mon.–Fri. noon–2:30. D daily 5:30–11. **(M)** **AE, DC, MC, V.**

AMSTERDAM'S BAR & ROTISSERIE—428 Amsterdam Ave., bet. 80–81st Sts. (874-1377). Casual. International. Spcls: roasted chicken with green herb sauce, roasted fish, fresh roasted duck with red grape and zinfandel. No res. L daily noon–5. D Sun.–Thu. 5–1 a.m., Fri.–Sat. to 2 a.m. Also **454 Broadway, at Grand St.** (925-6166). **(I–M)** **AE, CB, DC, MC, V.**

BORDER CAFE USA—2637 Broadway, at 100th St. (749-8888). Casual. Southwestern American. Spcls: Border fiesta appetizers, blue corn enchiladas, sun salad with jicama, cactus, orange slices and greens. No res. Br Sat.–Sun. noon–4. D daily 5–midnight. **(M)** **AE, DC, MC, V.**

CAMEOS—169 Columbus Ave., bet. 67th–68th Sts. (874-2280). Casual. Continental. Spcls: braised game hen with tarragon and wild mushrooms, chicken Cameos, broiled tuna marinated in sesame oil and soy sauce. Res. sug. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun. 11:30 a.m.–4. D Mon–Sat. 5:30–11:30. Pianist Mon.–Sat. and Br Sun. **(M)** **AE, MC, V.**

CARAMBA III—2567 Broadway, at 96th St. (749-5055). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CAVALIERE—108 W. 73rd St. (799-8282). Casual. Northern Italian. Spcls: chicken saltimbocca, veal from the garden, chicken calzone. Res. sug. L daily noon–4. Br Sat.–Sun. noon–4. D Sun.–Thu. 4–midnight, Fri.–Sat. to 1 a.m. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel (581-0896). Casual. Continental. Spcls: veal piccata, seafood mariscada, chicken diablo, fresh pasta. B daily 7 a.m.–11:30 a.m. L daily 11:30 a.m.–4. Br Sun. noon–4:30. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

FANDANGO—305 West End Ave., bet. 74th–75th Sts. (877-1500). Casual. American. Spcls: white salad, wild mushroom and lamb dumplings, spicy beef with Napa cabbage, large ravioli with artichoke and scallops. Res. sug. D Mon.–Thu. 5–1 a.m., Fri.–Sat. to 2 a.m. Br Sat.–Sun. 11 a.m.–4. **(M)** **AE, DC, MC, V.**

FIORELLO—1900 Broadway, bet. 63rd–64th Sts. (595-5330). Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.–Fri. noon–4. Br Sun. noon–4. D Mon.–Sat. 4–midnight, Sun. to 11. **(M)** **AE, DC, MC, V.**

HUNAN BALCONY—2596 Broadway, at 98th St. (865-0400). Casual. Hunan. Spcls: Chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)** **AE, CB, DC, MC, V.**

LEVANA—141 W. 69th St. (877-8457). Casual. Seafood/Kosher. Spcls: seafood pasta oriental, fillet of red snapper in phyllo, fillet of sole duxelle. Res. sug. D only Sun.–Thu. 5–11:30. Private parties for 50. Closed Fri.–Sat. **(M)** **AE, DC, MC, V.**

METROPOLIS—444 Columbus Ave., bet. 81st–82nd Sts. (769-4444). Casual. New American. Spcls: swordfish with orange, olive and roast cumin; snails and shiitakes with pancetta, herbs and red wine; grilled calf's liver with porcini, sauerkraut fritters and balsamic au jus. Res. sug. Br Sat. 11:30 a.m.–3, Sun. to

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MISS GRIMBLE—305 Columbus Ave., bet. 74th–75th St. (362-5531). Casual. Continental. Spcls: fettuccine primavera, three alarm chili, quiche. B Tue.–Fri. 9 a.m.–11 a.m., Sat. 10 a.m.–11 a.m. Br/L Tue.–Sun. 11 a.m.–4. D Tue.–Thu., Sun. 4–11, Fri.–Sat. to midnight. Closed Mon. **(I)** **AE.**

MRS. J'S SACRED COW—228 W. 72nd St. (873-4067). Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.–Thu. 4–2 a.m., Fri.–Sat. to 2:30 a.m., Sun. till 1 a.m. Pianist nightly. Private parties. **(M)** **AE, CB, DC, MC, V.**

PANARELLA'S—513 Columbus Ave., bet. 84th–85th Sts. (799-5784). Casual. Continental. Spcls: rack of lamb, duck melba, veal Panarella. Res. nec. L Mon.–Fri. 11:30 a.m.–4:30. D Sun.–Thu. 5:30–midnight, Fri.–Sat. to 1 a.m. Br Sat.–Sun. 11:30 a.m.–4:30. Pianist nightly from 7. **(M)** **AE.**

PARIS MILANO—568 Amsterdam Ave., bet. 87th–88th Sts. (874-2742). Casual. French/Italian. Spcls: paupiette de veau, veal Valdostana, ris de veau maison. Res. sug. Br Sun. noon–3. D Tue.–Sun. 4:30–11. Private parties for 40–50. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

RUPPERT'S—269 Columbus Ave., bet. 72nd–73rd Sts. (873-9400). Casual. Regional American. Spcls: seafood salad with fresh dill, scallops of veal with prosciutto and fontina cheese, grilled duck breast and leg with red pepper jelly. Res. sug. L Mon.–Fri. 11:30 a.m.–4:30. D daily 5–2 a.m. Br Sat.–Sun. 10:30 a.m.–4. Enc. sidewalk café. **(M)** **AE, CB, DC, MC, V.**

SILVERBIRD—505 Columbus Ave., bet. 84th–85th Sts. (877-7777). Casual. Native American. Spcls: fresh brook trout baked in a corn husk, buffalo steak, roasted rabbit marinated in honey and sage. Res. sug. D only Sun.–Thu. 6–11:30, Fri.–Sat. to midnight. Pianist Tue.–Sat. from 9. **(M)** **AE, CB, DC, MC, V.**

WILSON'S—201 W. 79th St. (769-0100). Casual. American. Spcls: linguini Wilson's, shrimp cocktail, veal chop. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. 11:30 a.m.–3:30. D Sun.–Thu. 5:30–midnight, Fri.–Sat. to 1 a.m. **(M)** **AE, CB, DC.**

BRONX

SEASHORE—591 City Island Ave. (885-0300). Casual. American/continental/seafood. Spcls: 3-lb. Maine lobster, prime ribs, 24-oz. South African lobster tail. Res. sug. L daily 11:30 a.m.–3. D Sun.–Thu. 4–11, Fri.–Sat. to midnight. Seafood buffet Mon.–Thu. Ent. Fri.–Sat. **(M)** **AE, DC, MC, V.**

BROOKLYN

JUNIOR'S—386 Flatbush Ave. Extension (718-852-5257). Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30 a.m.–11 a.m. L daily 11 a.m.–4:30. D daily 4:30–10. S Sun.–Thu. to 1:30 a.m., Fri.–Sat. to 3 a.m. Pianist daily 5–11. **(I)** **AE, DC.**

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. and Nevins St. (718-624-8984). Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, fresh fish. Res. sug. Open Sun.–Thu. 11 a.m.–11, Fri.–Sat. to midnight. Free valet parking on premises. **(M)** **AE, CB, DC, MC, V.**

THE RIVER CAFE—1 Water St. (718-522-5200). Dress opt. American. Spcls: cold lobster salad with cayenne mayonnaise, salmon with saffron noodles, lamb with eggplant charlotte. Res. nec. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D daily 7–midnight. Pianist nightly. **(E)** **AE, DC.**

QUEENS

JAI YA—81-11 Broadway, Elmhurst (718-651-1330). Casual. Thai. Spcls: pork/beef sarte, fish with chili sauce, fresh seafood daily. Res. nec. Open Mon.–Fri. 11:30 a.m.–midnight, Sat.–Sun. from noon. **(I)** **AE, CB, DC, MC, V.**

VILLA SECONDO—184-22 Horace Harding Expy., Fresh Meadows (718-762-7355). Casual. Northern Italian. Res. sug. L and D Tue.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I-M)** **AE, DC, MC, V.**

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Madison Square Garden, Seventh Ave. at 33rd St. (563-8000).

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719).

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

92nd St. Y, on Lexington Ave. (427-4410).

Radio City Music Hall, Sixth Ave. and 50th St. (757-3100).

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CONCERTS

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Wednesday, May 13

CLEVELAND ORCHESTRA, Christoph von Dohnanyi conductor; pianist Malcolm Frager. Mozart's Piano Concerto No. 16; Bruckner's Symphony No. 6. Carnegie Hall at 8. $14–$25.

ALAN FEINBERG, pianist/**DANIEL DRUCKMAN,** percussionist. Works by Stockhausen, Nancarrow-Druckman, Beglarian, Leon, Stark, Rzewski. Weill Recital Hall at Carnegie Hall, at 8. $10.

GARY LOUIE, saxophonist, with pianist. William Bloomquist. Works by Saint-Saens, Desenclos, Rorem, Albright, Falla. Merkin Concert Hall at 8. $7.50.

AVIVA PLAYERS, with guest artist baritone Lawrence Chelsi. Farrenc, Bliss, Chopin, Chaminade, Poulenc, Kosma, Spektor and Siegel. Kosciusko Foundation, 15 E. 65th St. (362-2277), at 8. $6.

PETER SCHICKELE, composer-keyboardist, with other artists, in a program of his own music. Washington Square Church, 135 W. 4th St., at 8. $12.

RHYS CHATHAM/BEN NEILL—Alternative Museum, 17 White St. (966-4444), at 8. $6.

JUDSON GRIFFIN, violinist, with violinist Jorie Garrigue, viola da gambaist Michael Willens, harpsichordist-organist Charles Sherman. Violin music of 17th-century Italy and Germany, by Castello, Corelli, Schmelzer, others. St. Michael's Church, 225 W. 99th St., at 8. Free.

EDDY KRONENGOLD/ELINOR AMLEN, duo-pianists. Music by Rachmaninoff, Debussy, Brahms. Third St. Music School, 235 E. 11th St. (777-3240), at 8. Free.

LAUREL ANN MAURER, harpsichordist/**JORY VINIKAUER,** wood flute. Blavet, Hotteterre, Boismoitier. Citicorp Center, 53rd St. and Lexington Ave., at 1:30. Free.

KIT MORAN, vocalist, with the Mike Moran Trio. "Midtown Jazz at Midday." St. Peter's Church, Lexington Ave. and 54th St. (935-2200), at 12:30. $2.

FRANCIS HEILBUT, pianist. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

CONSERVATORY WIND ENSEMBLE, Paul Shelden conductor. Scholarship benefit. Brooklyn College Whitman Hall, Flatbush and Nostrand Aves. (718-434-1900), at 8. $5.

Thursday, May 14

NEW YORK PHILHARMONIC, Giuseppe Sinopoli conductor; violinist Gidon Kremer. Works by Byrd, Gabrieli; Schumann's Violin Concerto; Strauss's *Also Sprach Zarathustra.* Avery Fisher Hall at 8. $7.50–$35.

COLLEGIATE CHORALE, Robert Bass conductor; Marvis Martin, Susanne Mentzer, Vinson Cole, Kevin Deas. Mozart program: Freemason Cantata, K. 623; Aria for Tenor, K. 490; *Ave Verum Corpus; Mass* in c, K. 427. Carnegie Hall at 8. $10–$25.

ASPEN WIND QUINTET, with pianist Mary Louise Vetrano. Music of Roussel, Gudmundsen-Holmgreen (U.S. premiere), Mozart, Knussen, Nielsen. Weill Recital Hall at Carnegie Hall at 8. $10.

LA SCALA STRING QUARTET—Tully Hall at 8. $15, $25.

BEVERLY MORGAN, soprano, with pianist Peter Lurye. Works of Haydn, Schubert, Helps, Britten, Barber, and folksongs arranged by Lurye (world premiere). 92nd Street Y at 8. $7.50–$10.

DIANA MCINTOSH, composer-performer, with soprano Margaret Imrie, others, in a multimedia program. Symphony Space at 8. $8.

RYO NODA, composer-saxophonist (N.Y. debut), with the American Saxophone Quartet, other artists. Program of N.Y. premieres and a world premiere by Noda, also a N.Y. premiere by Joji Yuasa. Merkin Concert Hall at 8. $12.

ROBERT STANLEY, clarinetist, with pianist George Schlein. Weber, Reinecke, Lutoslawski, others. St. Michael's Parish House, 225 W. 99th St., at 8. $4.

LAUREL ANN MAURER/JORY VINIKAUER—See 5/13. Today at 12:30, Bach sonatas.

SHARON LEVIN, flutist/**KAREN STERN,** harpist. JASA, 40 W. 68th St. (724-3200), at 1. Free.

KATHRYN WELD, mezzo-soprano/**BERN HERBOLSHEIMER,** pianist. Mahler, Fauré, Herbolsheimer. St. Paul's Chapel, Broadway at Fulton, at 12:10. Free.

BARGEMUSIC—Ik-Hwan Bae, violin; Charles Curtis, cello; Steven Tenenbom, viola. Mozart, Beethoven, Dohnanyi. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $12.

Friday, May 15

CLEVELAND ORCHESTRA, Christoph von Dohnanyi conductor. Ives's Symphony No. 4; Brahms's Symphony No. 4. Carnegie Hall at 8. $14–$25.

NEW YORK PHILHARMONIC—See 5/14.

TAMPERE PHILHARMONIC ORCHESTRA (N.Y. debut), Paavo Rautio conductor; bass Matti Salminen. Sallinen's Symphony No. 1; Mussorgsky's *Songs and Dances of Death,* orchestrated by Kalevi Aho; Sibelius's Symphony No. 2. Town Hall at 8. $15, $18.

KRONOS QUARTET—Schnittke's Quartet No. 3; Glass's 1965 Quartet (N.Y. premiere); Lutoslawski's String Quartet; Bartok's String Quartet No. 6. Weill Recital Hall at Carnegie Hall at 8. $10.

HARMONIE ENSEMBLE, Steven Richman conductor; pianists Leonard Pennario, Kay Swift. Gershwin/Jazz Celebration, with music by Gershwin, Stravinsky, Antheil. Alice Tully Hall at 8. $12.50, $17.50.

JACK WAGNER—Pop/rock music. Madison Square Garden Felt Forum at 8. $17.50, $20.

YOMO TORO—Folk and jazz, *jibaro,* for the *cuatro,* a guitar-like instrument. Americas Society, 680 Park Ave. at 68th St. (249-8950), at 8. $10.

TOM PAXTON, folksinger-songwriter. P.S. 41 auditorium, 116 W. 11th St. (594-8833), at 8. $8.

LAUREL ANN MAURER/JORY VINIKAUER—See 5/13. Today at 12:30, Telemann, CPE Bach, others.

COMPOSERS' FORUM—"New Music/New Composers": readings of unperformed chamber works by Drake Mabry, Xiao Lan Su, Myra Melford, performed by members of the Brooklyn Philharmonic Chamber Ensemble, Tania Leon conductor. Brooklyn Academy of Music, 30 Lafayette Ave., at 5. Free.

Saturday, May 16

CLEVELAND ORCHESTRA, Vladimir Ashkenazy conductor; cellist Lynn Harrell. Franck's *Psyche;* Shostakovich's Cello Concerto No. 1; Sibelius's Symphony No. 5. Carnegie Hall at 8. $14–$25.

NEW YORK PHILHARMONIC—See 5/14.

CANTICUM NOVUM SINGERS AND BAROQUE ORCHESTRA, Harold Rosenbaum conductor; soloists Karen Beardsley, Drew Minter, Patrick Romano, Jan Opalach. Handel's *Joshua.* 92nd Street Y at 8. $11–$15.

METROPOLITAN GREEK CHORALE—Premiere of Roussakis' *God Abandons Anthony;* also Greek and Eastern European folk music. Symphony Space at 8. $12.

ARIEL, pianist-composer (N.Y. debut). Works by Elton John, Mozart, Rachmaninoff, Jeff Lynne, Ariel, others; Russian folk songs. Weill Recital Hall at Carnegie Hall at 8:30. $10.

GOSPEL GALA—Alice Tully Hall at 8. $5–$15.

PACO PENA, flamenco guitar. Merkin Hall at 9. $12.

ALLIANCE FOR AMERICAN SONG—Pianists and singers perform Gershwin. Weill Recital Hall at 2. $7.50.

ROBERT STALLMAN, flutist/**ERIKA NICKRENZ,** pianist. All-Schubert program. Cathedral of St. John the Divine, Amsterdam Ave. and 112th St. (662-2133), at 7:30. Free.

FESTIVAL OF NEW MUSIC—Youngstown State University Composers' Ensemble; Rasa Ensemble; Washington Square Chamber Orchestra, Dinu Ghezzo conductor. Metropolitan-Duane United Methodist Church, Seventh Ave. and 13th St. (243-5470), at 8. $5.

MANNIE BANKS AND HIS TRIO—Jazz pianist, with bassist John Williams, drummer Artie Weiss, singer Judy Niemark. CAMI Hall, 165 W. 57th St., at 8. $10.

DIANA KACSO, pianist. Weill Recital Hall at 5:30.

PROFESSIONAL WOMEN SINGERS ASSOCIATION—Art songs, operetta, opera, musical theater, in solos, duets, and trios. Benefit concerts, at 73 Fifth Ave., 11th floor (969-0590), at 3 ($15) and 8 ($20).

CHAMBER ARTS TRIO—Theodore Roosevelt Birthplace, 28 E. 20th, at 2. House admission $1.

ANNE POLLACK QUARTET—Original Afro-Caribbean jazz. Citicorp Center Market, Lexington Ave. and 53rd St., at 5:30. Free.

YOUNG ARTISTS CONCERT—Lincoln Center Library at 2:30. Free.

BROOKLYN COLLEGE CHORUS AND ORCHESTRA, Harry Saltzman conductor. Haydn's *Theresa Mass* and *Te Deum;* also part-songs. Whitman Hall, Flatbush and Nostrand Aves. (718-434-1900), at 8. $5.

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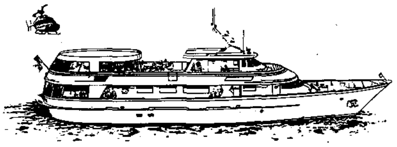

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mor Hall, W. 252nd St. and Independence Ave. (549-2055), at 2. Free with weekend admission, $2.

Sunday, May 17

NEW YORK CHORAL SOCIETY, Robert DeCormier conductor; Lila Deis, Erika Van Wyke, John Stewart, David Evitts. Janacek's *Glagolitic Mass;* Verdi's *Four Sacred Pieces.* Carnegie Hall at 3. $8–$25.

FLORENCE QUIVAR, mezzo-soprano (N.Y. recital debut), with pianist Mikael Eliasen. Songs of Brahms and Mahler; Mozart's concert aria "Ch'io mi scordi di te?." Alice Tully Hall at 7:30. $15.

RIDGE QUARTET—Alice Tully Hall at 3.

DON SHIRLEY TRIO—Rachmaninoff, Scriabin, Ellington, Bernstein, others. Carnegie Hall at 8. $5–$15.

NEW YORK CAMERATA—Works by Gideon (world premiere), White (world premiere). Merkin Concert Hall at 8. $8.

ELIZABETH BROWN, flutist/**SCOTT JACKSON WILEY,** guitarist. Rorem, Leisner, Brown (premiere), Vogelsang (premiere), Rodrigo, Guinovart, others. Weill Recital Hall at Carnegie Hall at 5:30. $8.

Y CHORALE/LEVIN BAROQUE ENSEMBLE, Amy Kaiser conductor, with soloists. Music from the court of Mantua, by de Wert, Rossi, Gastoldi, Monteverdi. 92nd Street Y at 8. $10.

SEYMOUR HAYDEN, harpsichordist. Music by Byrd, Bach, Frescobaldi, Rameau, Scarlatti. Weill Recital Hall at Carnegie Hall at 2. Benefit for Friends of Central Park (473-6283). $8 includes reception.

CONCERT PARTY, hosted by Norman Seaman, with several performers. Weill Recital Hall at 8:30. $8.

FESTIVAL OF NEW MUSIC—See 5/16. Today at 3: Works by Greenwich Village composers Oliveras, Cowell, Cage, Babbitt, Varese, Duboin, Ghezzo, Zucker, Montalvo, Wolpe; peformed by the NYU Contemporary Ensemble, Roger Mahadeen conductor.

GLEE CLUB OF THE FRIENDLY SONS OF ST. PATRICK, George Mead, Paul D. LaMedica conductors; pianist David Varnum, baritone Arthur F. Leyden Jr., tenor John MacLean. Town Hall at 3. $9.

OCCASIONAL SINGERS, Gil Robbins director; Hudson Valley Singers, Crescent Quartet, tenor David Dusing, baritone Kevin Deas. Ives's *Celestial Country;* Berger's *Skelton Poems.* Washington Square Methodist Church, 135 W. 4th St. (877-1302), at 7. $6, $10.

WEST VILLAGE CHORALE, Gwen Gould conductor-organist. Handel and Bach. St. Luke-in-the-Fields Church, 487 Hudson St. near Christopher St., at 5. $9.

DONALD JOYCE, organist. Bach's *The Art of the Fugue.* Church of St. John the Evangelist, First Ave. and 55th St. (675-3652), at 3. $5.

LISA JOY SITJAR, pianist. Nicholas Roerich Museum, 319 W. 107th St. (864-7752), at 3. Free.

ARTHUR MAYER, baritone, with pianist Donald Comrie. Works by Scarlatti, Pergolesi, Copland, others. Donnell Library Center, 20 W. 53rd St., at 2:30. Free.

RIVERSIDE CHORAL SOCIETY, Cynthia Weinrich conductor. Schubert, Haydn, Brahms, Hassler, Buck, Joplin. Riverside Church, the Drive at 122nd St. (222-5900), at 4. $5. At 3, carillonneur James R. Lawson.

BROADWAY BACH ENSEMBLE, trumpeter James Hamlin. Handel, Elgar, Albinoni, Strauss, Mozart. Advent Lutheran Church, Broadway and 93rd St., at 3. Free.

SUZANNE GILCHREST, flutist/**MICHAEL SKELLY,** pianist. Music by Berio, Dutilleux, Prokofiev. Christ and St. Stephen's Church, 120 W. 69th St., at 3. $6.

LORE NIEVES, soprano/**BARBARA EDWARDS,** mezzo-soprano, pianist John Cartwright. Church of the Epiphany, York Ave. at 74th St. (737-2720), at 2:30. $5.

ST. PETER'S CHURCH—At 5: "Jazz Vespers," with the Karen McPherson Ensemble; offering. At 7: Warren Chiasson. At 8:30: jazz concert, benefit for Carol Britto; $15. Lexington Ave. and 54th St.

SERVICE OF MUSIC—50-voice chorus and instrumentalists, Dennis Keene conductor. Stravinsky's *Mass;* portions of Rachmaninoff's *The All-Night Vigil.* Church of the Ascension, Fifth Ave. at 10th St. (243-5003), at 8. Offering; all proceeds to medical-research project of the People With Aids coalition.

YO-YO MA, cellist, with pianist Patricia Zander. Schumann, Crumb, Schubert, Messiaen, Beethoven, Chopin. Queens College Colden Center, LIE and Kissena Blvd., Flushing (718-793-8080), at 7:30. $13–$16.

ORATORIO SOCIETY OF QUEENS, Orchestral Arts Ensemble of Queens, David Close conductor. Beethoven's "Coriolan" Overture; *Adelaide*; Mass in C. Our Lady Queen of Martyrs Church, Queens Blvd. at Ascan Ave., Forest Hills, at 4. $5.

ALBERT EINSTEIN SYMPHONY ORCHESTRA, Stephen Moshman conductor; pianist Cynthia Peterson, clarinetist Alan Salzman. Mozart program. Albert Einstein College of Medicine, Robbins Auditorium, 1300 Morris Park Ave., Bronx, at 3. Free.

SOUNDS FROM THE LEFT BANK—Cellist Ted Mook, violinist Robert Chausow, others, perform music by Bliss, Porter (world premiere), Shapey, Moravec, Retzel (world premiere). P.S. 1, 46-01 21st St., L.I. City (718-275-5000), at 3. $6.

BROOKLYN COLLEGE CHORUS—See 5/16. Today at 2.

WAVE HILL TRIO, with clarinetist David Krakauer. Brahms, Ravel, Mozart. Wave Hill Armor Hall, 252nd St and Independence Ave., Bronx, at 3. $7.

CON BRIO ENSEMBLE—Mozart's Quartet in g; Ryder's *Three Rags;* Schubert's "Trout" Quintet. Temple Isaiah, 75-24 Grand Central Pkwy., Forest Hills, Queens (718-544-2800), at 3. $6.

BARGEMUSIC—See 5/14. Today at 4.

PARKCHESTER CHORUS—Mozart, Schumann, Herbert, Romberg, Willson. Aging in America Auditorium, 1500 Pelham Pkwy. So., Bronx, at 3. $5.

JODY STECHER/KATE BRISLIN—Folk music for guitar, fiddle, voice, banjo, et al. 145 Columbia Heights, Brooklyn Heights (718-834-8641), at 7. $6.

Monday, May 18

CHICAGO SYMPHONY—Carnegie Hall at 8. Sold out.

JUPITER SYMPHONY, Jens Nygaard conductor; trumpeter Philip Smith, cellist Joel Krosnick. Chabrier, Haydn, Herbert, J. Strauss. Alice Tully Hall at 8. $6-$10.

NEW MUSIC FOR YOUNG ENSEMBLES—Cassatt Quartet, pianist Dick Hyman, violinist Yuval Waldman, others. Works by Retzel, Park, Sorcsek, Thorne, Hyman—all world premieres. Weill Recital Hall at Carnegie Hall at 7:30. $10–$20.

LOCKENHAUS FESTIVAL—Violinist Gidon Kremer, violist Kim Kashkashian, cellist Heinrich Schiff, pianist Oleg Maisenberg. Schubert, Schnittke, Schubert. Metropolitan Museum at 8. $17.

FESTIVAL OF NEW MUSIC—See 5/16. Today at 3: The New Repertory Ensemble; the NYU Brass Quintet. Works by Kraft, Rubin, Brings, Rollin, Mazurek, Ghezzo. At 7: pre-concert "Encounters."

DONALD JOYCE—See 5/17. Tonight at 8.

STATE FOLK SONG ENSEMBLE OF ARMENIA, Krikor Santaljian conductor. Songs of minstrels and troubadors, 8th–19th centuries. Avery Fisher Hall at 8. $10–$25.

AURORA, original-instrument Baroque ensemble. Works of Telemann, Couperin, Rebel, Marais. Church of the Ascension, Fifth Ave. and 10th St., at 8. $6.

ARIOSO TRIO, with clarinetist David Stanton. Fauré's Piano Trio Op. 120; Messiaen's *Quatour pour la fin du temps.* Christ and St. Stephen's Church, 120 West 69th St., at 8. $6.

INDEPENDENT SCHOOL ORCHESTRAS, Jonathan Strasser conductor; pianist Derek Wieland, cellist Melissa Brooks, flutist Nicole Kaplan. Works by Rossini, Beethoven, Mozart, Tchaikovsky, and Prokofeiv's *Peter and the Wolf,* James Earl Jones narrator. St. Peter's Church, Lexington Ave. and 54th St. (410-9823), at 8:15. Benefit: $25 and up.

RAVENNA HELSON, cellist/**ELENA BELLI,** pianist. Frescobaldi, Schumann, Chopin. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

NAIMUSE DUO—Flute and piano. Citicorp Center Market, Lexington Ave. and 53rd St., at 5:30. Free.

Tuesday, May 19

CHICAGO SYMPHONY—Carnegie Hall at 8. Sold out.

NEW YORK PHILHARMONIC—See 5/14.

MUSICAL ELEMENTS, with soprano Dawn Upshaw. Wyner, Lang (N.Y. premiere), Olivero's *Presenza* (world premiere), Schwertsik. 92nd Street Y at 8. $10.

NEW AMSTERDAM SINGERS, Clara Longstreth conductor; duo-pianists June Marano-Murray, John Forconi; vocal soloists. "A Night at the Opera": Mozart, Handel, Mussorgsky, Sullivan, Britten, Joplin, and Beveridge (world premiere). Merkin Concert Hall at 8. $12.

SIMON PRESTON, organist. Bach, Mozart, Liszt, Schumann, Franck, Messiaen, Vierne. Alice Tully Hall at 8. $15.

MIMI DYE, violist, with pianist Norman Carey, percussionist Larry Spivak. Works by Janice Giteck (world premiere), Marais, Boccherini, Britten, others. Weill Recital Hall at Carnegie Hall at 8. $8.

FESTIVAL OF NEW MUSIC—See 5/16. Tonight at 8: Composers and performers from Brooklyn College; the Bethesda String Quartet, with soprano Vicky Sokoloff, vibraphonist Brian Wilson, saxophonist Stafford Horn, clarinetists Gary Dranch, Stephen Laffredo, soprano Terry LaGarde. Works by Dahl, Inwood, Miller, Nagy, Starer, Ran.

S.E.M. ENSEMBLE—Cage and Duchamp-Kotik, honoring John Cage's 75th birthday. Paula Cooper Gallery, 155 Wooster St. (718-499-6524), at 9. $10.

HARPSICHORD MANIA!—Harpsichordists Kenneth Cooper, Wendy Young, Gerald Ranck, Linda Kobler, Eric Kinsley, Peter Hendrickson. Music by Cage-Hiller, Chambers, Morrow. Symphony Space at 8. $5.

LYNN RALEY, pianist. Works by Kramer, Hoffman, Bell, Haussermann, others. Christ and St. Stephen's Church, 120 W. 69th St., at 8. $6.

BRASS AGE—Music by Hindemith, Bach, Ewald, and "Renaissance goodies." Trinity Church, Broadway at Wall St., at 12:45. Free.

NADINE HERMAN, soprano/**MYRON MCPHERSON,** pianist. "The World of Marcel Proust": music of Fauré, Chausson, Ravel. Third Street Music School, 235 E. 11th St. (777-3240), at 8. Free.

JUILLIARD SCHOOL CONCERT—Wendy Fang Chen, composer-pianist, performs her piano concerto *Pas de Deux,* with the Orchestra of the Pre-College Division, Ronald Braunstein conductor. Juilliard Theater, 144 W. 66th St., at 8. Free.

OPERA

THE MASKED BALL, by Verdi. Opera Production Group of the Henry Street Settlement Music School, Kurt Saffir director. Harry DeJur Playhouse, 466 Grand St. (598-0400). 5/15, 16 at 7; 5/17 at 3. $8.

GIASONE, by Cavalli. The 17th-century Venetian Baroque work. Mannes Camerata, conducted by Paul C. Echols. Mannes College of Music, 150 W. 85th St. (595-1747). 5/16, 17, 19, 21, 22 at 8. $15.

OTELLO, by Verdi. Fully staged version, by Manhattan Opera Association. P.S. 199, 270 W. 70th St. (787-8506). 5/14 at 7:30, 5/17 at 3. $10.

LE VILLI, by Puccini. Concert version by Il Piccolo Teatro dell'Opera, narrated by Tony Randall, sung in Italian (surtitles). Brooklyn Academy of Music, 30 Lafayette Ave. (718-855-4751). 5/14 (benefit, $25) at 8; 5/16 ($5–$20) at 8.

THE ELIXIR OF LOVE, by Donizetti. Bronx Opera Company staged version, in English. Hunter College Playhouse, 68th St. west of Lexington Ave., 5/15, 16 at 8; $10, $12 (787-1356).

OPERA LAB—Triple bill, by the Broque Opera Co.: *A Midsummer Night's Dream,* by Meiman (work in progress); Poulenc's *La Dame de Monte Carlo*; Silsbee's *The Nightingale's Apprentice.* T. Schrieber Studios, 83 E. 4th St. (982-0899). 5/16 at 8; 5/17 at 4. $5.

VERDI GALA—New York Grand Opera, Vincent La Selva conductor, with chorus, orchestra, and soloists in excerpts. Alice Tully Hall. 5/13 at 8. Benefit for free summer park performances; $15–$25.

PUCCINI EVENING—Act III of *La Boheme*; *Gianni Schicchi* (in English). Brooklyn Opera Theater, at Brooklyn Conservatory of Music, 58 Seventh Ave., Park Slope (718-622-3300). 5/16 at 8. $6.

DIDO AND AENEAS, by Purcell. Concert version by the Central City Chorus, Charles W. Pilling conductor. Central Presbyterian Church, Park Ave. at 64th St. (838-0808). 5/17 at 7. $7.

SALVATOR ROSA, by A. Carlos Gomes. Amato Opera, 319 Bowery, at 2nd St. (228-8200). 5/15, 16, 22, 23 at 7:30; 5/24 at 2:30. $10.

BEAUTY AND THE BEAST, by Giannini, on a triple bill with Holberg's play *The Transformed Peasant* and Lois Albright's music drama *Saul and the Medium.* CAMI Hall,165 W. 57th St. (695-1454). 5/13 at 7:30. $15.

LA ZARZUELA—A new revue, featuring over 30 songs from Spanish zarzuelas. Repertorio Español, at Gramercy Arts Theater, 138 E. 27th St.: 5/16, 23 at 8; 5/17 at 3 (889-2850). $16.

DANCE

American Ballet Theatre

METROPOLITAN OPERA HOUSE—Through 6/13. Tickets, $9–$70. 5/12 at 8, 5/13 at 2 and 8, 5/14, 15 at 8, 5/16 at 2 and 8, 5/18 at 8: *The Sleeping Beauty.*

New York City Ballet

NEW YORK STATE THEATER—Through 6/28. Tickets, $5–$40. 5/12 at 8: *Sinfonia Mistica; In G Major; Tschaikovsky Suite No. 3.* 5/13 at 8: *Agon, In G Major, Vienna Waltzes.* 5/14 at 8: *Serenade,* new ballet by Peter Martins (premiere). 5/15 at 8: *Scotch Symphony, Stravinsky Violin Concerto, Gounod Symphony.* 5/16 at 2: *The Four Temperaments,* new Martins ballet, *Gounod Symphony.* 5/17 at 1: *In G Major, Variations pour une Porte et un Soupir.* 5/17 at 7: *Scotch Symphony, Prodigal Son, The Four Temperaments.*

Paul Taylor Dance Company

CITY CENTER THEATER—Through 5/17. Tickets, $10–$38. 5/12 at 8: *Esplanade, Profiles, Aureole, Syzygy.* 5/13 at 8: *Images, Last Look, Kith and Kin.* 5/14 at 8: *Ab Ovo Usque Ad Mala (From Soup to Nuts), Paean, Polaris, Mercuric Tidings.* 5/15 at 8: *Arden Court, Private Domain, A Musical Offering.* 5/16 at 8: *Esplanade, Profiles, Aureole, Syzygy.* 5/17 at 3: *Images, Last Look, Kith and Kin.*

Lucinda Childs Dance Company

JOYCE THEATER—5/12–17. Tickets, $20. 5/12 at 7:30, 5/15 at 8, 5/16 at 8, 5/17 at 2: "Dance #1," from *Dance;* an open-air version of *Available Light;* world premiere of Childs's *Calyx,* with music by Harry de Wit and an environmental set by Tadashi Kawamata. 5/13, 14 at 8, 5/17 at 7:30: "Rise" and "Race," from *Relative Calm;* "Suite Form" and "Hands," from *Portraits in Reflection.*

Riverside Dance Festival

THEATER OF THE RIVERSIDE CHURCH—5/13, 15 at 8; 5/17 at 2: **Yung Yung Tsuai and Dancers,** with works by Tsuai and Susan Kikuchi, including premieres . . . 5/14, 17 at 8; 5/16 at 2 and 8: **Lines Dance Company,** Alonzo King's chamber ballet company from San Francisco (N.Y. debut). The Drive at 120th St. (864-2929). $7.50.

Other

AMERICAN DANCEMACHINE—Production numbers from *Brigadoon, Cabaret,* other musicals. Queens College Colden Center, LIE and Kissena Blvd., Flushing (718-793-8080). 5/16 at 8:30. $14–$17.

BHARATA NATYAM, dance of South India, performed by Lakshmi and others. Metropolitan Museum, Fifth Ave. and 81st St. (206-1050). 5/17 at 2:30. $8.

THE DOPPLER EFFECT—*But Go* and *Eclipsed Definitives,* two parts in a new work by Maria Cutrona, with the choreographer and Adrienne Altenhaus. P.S. 122, 150 First Ave. and 9th (477-5288). 5/15, 16, 17 at 9. $8.

DANCES AT THE PICNIC HOUSE—Prospect Park Picnic House, PPW and 3rd St., Brooklyn (718-625-5143). 5/16 at 3 and 5; 5/17 at 3 and 5. Note: the 3 p.m. programs are the same. Free.

LINDA DIAMOND AND COMPANY—Premieres of "Guernica," from *DanceVisions of Picasso,* and of a new solo to music by Tiberio Nascimento; other works. Nikolais/Louis Choreospace, 3 E. 18th St. (489 -2312). 5/15 (benefit, $15), 16 ($10) at 8.

RONI GROSS AND DANCERS—Pieces by Bill T. Jones (premiere), Richard Steinberg, Milton Whittle. The Field at Pineapple, 599 Broadway at Houston St. (966-3717). 5/15 at 9; 5/16, 17 at 8. $7.

SUSAN RETHORST—Premiere of her *What She Knew.* The Kitchen, 512 W. 19th St. (255-5793). 5/14–16 at 8:30; 5/17 at 3 and 8:30. $8.

URBAN BUSH WOMEN—Invisible Performance Workshop, 558 Melrose Ave., Bronx (665-0384). 5/15, 16 at 7:30; 5/17 at 4 and 7:30. $6.

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OTHER EVENTS

RINGLING BROS. AND BARNUM & BAILEY CIRCUS—Last performances of this year's edition, at Madison Square Garden (564-4400). 5/12, 13 at 7:30; 5/14 at 10:30 a.m. and 7:30; 5/15 at 2 and 7:30; 5/16, 17 at 10:30 a.m., 2:30, 7:30. $6.50–$10.50; children less at some.

THE FAIR SEASON is here, no mistake, and what follows *is a no-way-complete off-the-top rundown of city*-wide events, neighborhood frolics, school fairs, and so on, both big and small. We can't give all details here—investigate for yourself and you'll have more fun. **You Gotta Have Park,** 5/16, 17, in both Central Park and Prospect Park, all day both days; model-yacht racing, croquet, exhibtions, softball games, music and dance in many accents for all ages. Take $1 for a contribution, and it's all yours. And if you want to help as well as enjoy, meet the **Friends of the Parks** at the Old Oak Bridge, east of West Drive near W. 78th St., at 11 a.m. or 3, 5/17, for a cleanup session at Bankrock Bay (580-7213) . . . Two happy fairs in the West Village's historic neighborhood, both 5/16 (rain date 5/17): **Ye Olde Village Fair of the Bedford-Barrow-Commerce Block Association,** noon–10:30, on the friendly streets west of Sheridan Square, puts its proceeds back into the community, and offers food and drink, collectibles and raffles, music *and dancing—even an outdoor cafe, a bandstand,* and 200 vendors . . . The **Christopher Street Fair,** between Seventh Ave. and Hudson St., will be close by on the same day, and here, the proceeds will help fund the Federation to the Preserve the Greenwich Village Waterfront and Great Port and the Hudson shoreline: sidewalk cafes, and Art Deco, antiques, clothing, collectibles from the street's imaginative shopowners . . . The **Washington Market School Street Fair,** 5/16 noon–6 (rain date, 5/17, is a bit south and west, on Greenwich St. between N. Moore and Harrison Sts., and there'll be clowns and contests, a silent auction and vendors, music and games, with small charge for some activities (proceeds to the scholarship fund of this Montessori school . . . **The Magic of Friends** is an apt title for the Friends Seminary's family fair, 5/16, 11–3, at 222 E. 16th St.—games and prizes, food and entertainment . . . **Gardens Nursery,** at 90 LaSalle St., a block north of 123rd St. between Broadway and Amsterdam Ave., holds its spring fair 5/16, 11–4, close by the Morningside Gardens Arts and Crafts Fair. This is a school-kindergarten providing day-care service and education to neighborhood children, and at its fair you'll find plenty of family fun, with games and hay rides, pony rides and a singalong, auction and foods, more . . . **Columbia Grammar and Preparatory School Spring Street Fair,** 5/16, 11–5, on 94th St. between CPW and Columbus Ave., offers a moonwalk and crafts booths, kids' activities and books, clothing and housewares to buy, raffle and foods and entertainment . . . The **Lenox School Carnival and Block Party,** 5/15, noon–4, will take over 70th St. from Lexington to Third (if rain, inside the school at No. 170). Rides and games for tots, boutique table and vendors booths for parents and friends, fortune-telling and food for everybody . . . Down to the West Village again, for the **City and Country School Spring Fair,** 5/15, 6–midnight. Besides early-evening children's diversions like a hayride, there'll be outdoor square dancing, a rooftop coffee house with folk music, clothing and flea-market collectibles, dinner to buy, and a "sweepstakes" with prizes. $3, children $1, admission . . . It may be a mite late for an authentic maypole frolic, but not for **The Rites of Spring,** at the Queens County Farm Museum, 5/17, noon–5. It's at 73-50 Little Neck Pkwy., Floral Park (718-347-3276), and admission's $2, 6–12 $1. Yes, there'll be a maypole dance, also morris dancing, garden workshops, a "wild-salad safari," hay rides, and you can visit the farm animals, see sheep being sheared, watch some performing chickens, take a pony ride . . . A **"spring fling" at Families First,** the family-services people at 250 Baltic St., Brooklyn (718-237-1862), is set for 5/16, 10–2, and it begins with a pancake breakfast and a variety show. You can browse and buy, too—crafted things, "gently used" children's equipment and clothing, new toys and books, records and more. A play for tots, *The Enormous Crocodile,* takes the stage at 12:45, and there's food available to buy. $7 for the day, $5 for children (including the flapjacks and entertainment); $3 for just the play . . . The annual **Sunnyside Street Fair** goes on 5/16 (rain date, 5/23), on Greenpoint Ave. 43rd–48th Sts., and on 46th St. between Queens Blvd. and Greenpoint Ave. A variety of both foods and vendors' tables, entertainers and craftspeople, will be on hand . . . A **Country Fair at Brooklyn College** on 5/15, 2–6, is hosted by students and faculty, and everyone's invited for music, dancing, games, and food-sampling. It's the 50th anniversary for the Midwood Campus, where the festival goes on; 75 cents admission and proceeds go to a scholarship fund.

THOUGHTS ON ART—Asian Arts Institute will host **Ten Chinatown,** an "open-studio" afternoon, 5/16, 17, 1–6. Seven artists working in the neighborhood will be at home to visitors, who will be on guided tours leaving from AAI, 26 Bowery at Bayard St., 3rd floor, meeting either between 11 a.m. and noon or between 2 and 3 for pastries and refreshments. If you don't want to walk with a group, you can pick up a map at the same place. $3 donation . . . Through 5/16, 10 a.m.–6 daily, you can see artist-author **James Houston's Steuben-glass depictions of life in the Arctic,** at the gallery, Fifth Ave. and 56th St. Houston has worked in this medium since 1962 . . . If **Depression glass and pottery** is your thing, note that the club of your fellow enthusiasts is having a show 5/16, 10 a.m.–4, at the Adria Motor Inn, 221-17 Northern Blvd., Bayside, Queens . . . **Art in Hollywood Homes** is the topic of a lecture by *Arts Magazine*'s editor, Richard Martin; at FIT, Seventh Ave. and 27th St. (760-7701), 5/11 at 6. Free. Same time the next Mon., fashion writer Robert L. Green will talk about movie-fashion great Adrian, whom he calls Hollywood's most influential designer—remember those shoulders? . . . *Two all-time-favorite sopranos,* **Marta Eggerth and Bidu Sayao,** will get together for some reminiscences and music, 5/13 at 7, at the Austrian Forum, 11 E. 52nd St. (718-896-2603); $8.

MORE CALENDAR NOTES FOR THE SEASON include the annual **Salute to Israel Parade,** a really bi-i-i-g one, 5/17 starting at noon, up Fifth Ave. from 57th to 86th. Thousands of marchers, 40 bands, and more to watch . . . Another on-foot event is also on Sun., the second annual **AIDS Walk New York,** a 10-K walkathon to raise funds to benefit GMHC. Starting point is in Damrosch Park, Lincoln Center, sign-in time 9 a.m. *Last year, funds raised came to* $708,000, from participants, sponsors, and contributors. To register: 463-0590 . . . The **New York Armory Antiques Show,** at the Seventh Regiment Armory, Park Ave. and 67th St., 5/13–17, spotlights furniture, scrimshaw, silver, hearthware, porcelain, jewlery, exhibited by 110 American, Canadian, and European dealers. Save the Children will benefit from sales by an "invitational" booth; otherwise, admission is $6. Hours: Wed. 4–9; Thu.–Sat. 11 a.m.–9; Sun. 11–6 . . . At Clay Pit Ponds State Park Preserve, S.I., a **Planting Festival,** 5/16, noon–4 (rain date, 5/17), will show you how to raise chickens, keep bees, or garden organically, while keeping you entertained with country music by the Dave Gant Band (718-967-1967) . . . Also on Staten Island, Richmondtown Restoration stages a **Civil War Encampment,** 5/17, 11–5, on the grounds at 441 Clarke Ave. (718-351-1611). The "soldiers" of the day will use authentic weapons, even some originals, and wear faithfully adapted uniforms. You can pretend you're a 19th-century civilian for a day, watching skirmishes and drills and the daily life of a Civil War soldier. $2, students and seniors $1.50 . . . At the New-York Historical Society, a **Hudson River Valley wine-tasting** will be hosted by folks from the valley vineyards, 5/19, 6–8, at CPW and 77th St. (873-3400). $5.

TOURS

GRAMERCY PARK HISTORIC DISTRICT—Take a walk in one of New York's most exclusive neighborhoods and learn about its interesting past with the Union Square Park Community Coalition (533-2838). 5/16 at 2, meet Richard McDermott in front of Calvary Church, 21st St. and Park Ave. South. $5.

WATERFRONT HISTORIC DISTRICT—"Model Tenements," a one-hour tour exploring the tenements that are linked to housing and reform movements; includes a stop at City & Suburban and Shively Sanitary Tenements; 5/17 at 1. Meet at CUNY, 535 E. 80th St. (744-3958), and see a slide presentation before the tour. $5.

EDITH WHARTON'S OLD NEW YORK—A walking tour of streets and buildings that author Edith Wharton knew well; sponsored by the Edith Wharton Society, the tour includes Gramercy Park, Grace Church , Calvary Church, the author's birthplace, and more. 5/17 at 1. Meet at Washington Square Arch (724-8372). $8 (includes refreshments).

BROOKLYN HISTORICAL SOCIETY—"Crown Heights," a tour which explores two of Brooklyn's most vibrant communities. 5/17 at 1. Meet outside the exit on the south side of Eastern Parkway (718-624-0890). $5 (reservations suggested).

PACE UNIVERSITY TOURS—"The East Village," a walking tour of the East Village with a visit to art galleries, second-hand shops, and crystal shops. 5/16, 10 a.m.–2 (488-1288). Meet at the front entrance of Pace University, Spruce St. and Park Row (opposite City Hall). $10 (reserve by 5/15).

ART DECO ARCHITECTURE—"Living It Up On CPW," a three-hour tour of Art Deco apartment houses, sponsored by the Art Deco Society, includes the Century, #55 CPW, the Majestic, and the El Dorado. 5/16 at 2, meet at the former Sophia Brothers warehouse, Columbus at 61st St. (925-4946). $7.

GREENWICH VILLAGE—"On the Waterfront," a 90-minute walking tour of the Hudson River shore of the Village. 5/17 at noon (924-7187). $6 (reserve).

BROOKLYN HEIGHTS—"Forgotten by Time." A New York Walk-About. 5/17 at 2, meet on SW corner of Remsen St. and Court St. (see listing below for phone number). $6.

UPPER NEW YORK BAY—"Islands by the Sea." A New York Walk-About. 5/17 at 2, meet on NW corner of Whitehall St. and Water St. (582-2015 weekdays 9–5; 914-834-5388 evenings, weekends). $6.

URBAN CHATEAUX—"Fifth Avenue," a walk with the Museum of the City of New York (534-1672, ext. 236). 5/17, 11 a.m.; meet at the front steps of St. Patrick's Cathedral, Fifth Ave., between 50th and 51st Sts., shortly before 11 a.m. $10. Tour includes a lunch stop (buy your own).

TOURS WITH THE 92ND STREET Y—Advance registration is required (996-1105). 5/17, 1–4: "Tammany Day: A History of Democratic New York"—Visit historic New York County courthouses and hear about Tammany politicians who ran the courts in the city for many years. $8 . . . 5/17, 9 a.m.–2: "Jamaica Bay Birding"—Discover the rural beauty of the Jamaica Bay Wildlife Refuge in Queens, observe birds, and learn about ecology with leader, Jay Pitochelli. $8.

OTHER EVENTS

PROSPECT PARK ENVIRONMENTAL CENTER TOURS—"Brooklyn's Blooming Buildings," 5/16 at 1. Meet at PPEC in the Picnic House. Julie Maurer, artist and urban environmentalist, will lead a tour of Brooklyn streets and park artwork. $2 (718-788-8500).

CENTRAL PARK—5/17: "Walks and Talks: Da Vinci in the Park." Look at nature from the perspective of a Renaissance man. Meet at Belvedere Castle, 79th St., south of the Great Lawn (772-0210) at 2. Free.

LADY LIBERTY'S MELTING-POT TOUR, with Guide Service of New York (408-3332). 9 a.m.–5:30. Sats. thru Oct., beginning with a S.I. Ferry ride, and including Chinatown, Little Italy, Little Ukraine, the Polish East Village, Brooklyn's Hasidic communities, Harlem, Yorkville, El Barrio, Little India, Greece in Queens, and more. Pre-register; $43, including lunch in the Polish East Village.

HUNGRY PEDALERS—A "Gourmet Bicycle Tour," 5/17 at 8:15 a.m. (raindate, 5/24), the "Kosher Special"—Rolls through Brooklyn, by some of the city's spectacular mansions, along the Narrows, through Prospect Park, on to Williamsburg and then lunch in a Sephardic neighborhood (40 miles). You buy your own food. $12, or $20 for two. Meet at the Maine Monument, NE corner of Columbus Circle, 59th St. and CPW (595-5541 or 222-2243).

NATURE WALKS—New York Botanical Garden, Bronx: 5/16, 10:30 a.m.–noon, a walk in Rhododendron Valley; $2 (220-8747) . . . **Alley Pond Environmental Center,** 228-06 Northern Blvd., Douglaston, Queens (718-229-4000): Woodland walks, last Wed. of the month, at 10 a.m.; $1. Walk each Sun. at 1; wetland walk, first Wed. of month at 10 a.m.; $1. "Evening Sounds"—Discover the sounds of the forest at twilight; 5/13 at 6:30; meet in Bayside, Queens at 233rd St. and 67th Ave. $3 (718-229-4000). 5/17 at 7:30 a.m.: "Birdwalk"—Meet Larry Plotnick for an early morning birdwalk at the Environmental Center; see telephone number, above; $2 . . . **Wave Hill,** 249th St. and Independence Ave., Bronx (549-2055): "Butterfly Walk"—Look for a variety of butterflies in the gardens and woodlands. 5/16 at 3:30 at the Wave Hill House. Free with weekend admission, $2; Sun. through May at 8 a.m., spring bird walks (5/17 is at 7 a.m.). Free with weekend admission, $2.

OUTDOORS CLUB—Write for schedule of country hikes: P.O. Box 227, Lenox Hill Station, New York 10021. City walks: 5/17, meet at 1:30, at 30th Ave. Queens Station, downstairs by the large liquor store, for a tour of the Greek community of Astoria (4 miles). $1; subway fares, $2 (212-355-6845, evenings before 10).

SPORTS

BASEBALL—Mets: Shea Stadium, Flushing (718-507-8499). 5/15 at 7:35, 5/16 at 7:05, and 5/17 at 1:35: vs. San Francisco; 5/18–20 at 7:35: vs. San Diego. $6, $8.50 . . . **Yankees:** Yankee Stadium, Bronx (293-6000). 5/11–12 at 7:30: vs. Chicago; 5/13 at 7:30 and 5/14 at 1: vs. Texas. $8.50, $10.

WRESTLING—Madison Square Garden (564-4400). 5/18 at 7:30. World Wrestling Federation professional matches. $8–$14.

HORSE RACING—Belmont for the spring meeting, through 8/3 (718-641-4700). Daily except Tue.; post time, 12:30. $2, $5. Featured: 5/16, Shuvee Hdcp.; 5/17, Saranac.

CHILDREN

CHILDREN'S FAIR—A spring fair, sponsored by the Committee for a Creative Playground, with refreshments, games, face-painting, and more. 5/16, moon–2 (raindate, 5/17). Central Park, Adventure Playground, CPW at 67th St. (877-2873). Free.

THE BIG APPLE CIRCUS—See acts from around the world including trapeze artists, acrobats, aerialists, jugglers, clowns, elephants, and more in this annual circus with a Carnivale theme. 5/13–15 at 11 a.m. and 7:30; 5/16–17 at 12:30 and 4; 5/18 at 11 a.m. Cunningham Park, Union Turnpike and Francis Lewis Blvd., Queens (212-391-0760). $8–$15.

LITTLE IS BIG—A musical puppet show in which children learn that conflicts can be resolved nonviolently. 5/13–5/15 and 5/20–5/22 at 10:30 a.m.; P.S. 76, 220 W. 121st St., between Seventh and Eighth Aves. (724-0677). $3.

BOTTOM'S DREAM—An operatic version of Shakespeare's *Midsummer Night's Dream,* featuring fairies, frivolity, fantasy, and fun. Sat., 5/16 at 1 and 3:30; also, 5/17 at 3:30 only. Hartley House Theatre, 413 W. 46th St. (666-1716). $4; adults, $5.

MULTI-CULTURAL CONCERT—A family concert performed by the Brooklyn Philharmonic, featuring selections by Black American, Oriental American, Hispanic American, and Luso-Brazilian composers. 5/16 at 2. First Presbyterian Church, Henry Street School, 124 Henry St., Brooklyn (212-621-9955). Free.

BOB BERKY—A clown and mime performance. 5/16 at 1. Brooklyn Center for the Performing Arts, Brooklyn College, Whitman Hall, Flatbush and Nostrand Aves., Brooklyn (718-434-1900). $3.50.

STORYTELLING—A picture book hour for young children. 5/16 at 3. Donnell Library Center, Central Children's Room, 20 W. 53rd St. (621-0618). Free.

WAVE HILL— "In Praise of Trees": Walk in the woods, listen to poetry, and create your own poems. 5/17 at 2 (register by 5/13). $3.50, children; $7, adults. Wave Hill, 675 W. 252 St., Bronx (549-2055).

FOLK MUSIC—An afternoon of music with Dave Sear singing songs from America's past. 5/17 at 2. New-York Historical Society, 170 CPW, (873-3400). $1; adults, $2.

STORY HOUR—Eeyore's Bookstore East, Madison Ave. at 81st St. (988-3404). Every Sun. at 12:30; Eeyore's Bookstore West, 2212 Broadway between 78th–79th Sts. (362-0634). Every Sun. at 11 a.m. Free.

PUPPET PLAYHOUSE—*The Storyteller,* narrated by Jehan Clements. 5/16–17 at 11 a.m. and 1. Murphy Center at Asphalt Green, 555 E. 90th St. (879-3316). $3.

CINDERELLA—A musical, by the Papageno Puppet Theater, through 5/31. Sat. and Sun. at noon. Party Center, 131 W. 72nd St. (874-3297). $3.50 (reserve).

LONG RUNNERS—Mostly Magic: A magic show with Brian McGovern and Imam, every Sat. at 2. 55 Carmine St., off Sixth Ave. and Bleecker St. (924-1472). $7.50 . . . **13th Street Repertory Company:** *The Snow White Show,* Sat. and Sun. at 1 and 3. 50 W. 13th St. (675-6677). $3 . . . **Michael Taubenslag Productions:** 5/17 at 1:30: *The Funzapoppin Magic Show.* Jan Hus Playhouse, 351 E. 74th St. (772-9180). $3.95 . . . **The Little People's Theater Company:** *Little Red Riding Hood* at 1:30, and *Sleeping Beauty* at 3, Sat. and Sun. through 6/21. 39 Grove St. (765-9540). $5 . . . **Off Center Theatre:** *Little Red Riding Hood* at 10:30 a.m., and *Beauty and the Beast* at 12:30 p.m., Tue.–Thu., through 5/28. 436 W. 18th St. (929-8299). $3.75.

CITY OF NEW YORK PARKS AND RECREATION—Marionette Theatre: 79th St. and West Drive, Central Park (988-9093). Aladdin, Sat., noon and 3. $2 . . . **Heckscher Puppet House:** North of Seventh Ave. and CPS, Central Park (397-3089). The Emperor and the Nightingale, about a king, a housemaid, and a songbird. Mon.–Fri., 10:30 a.m. and noon. $2 . . . **Belvedere Castle:** Central Park Learning Center, 79th St. south of the Great Lawn (772-0210). 5/16 at 2, 3, and 4. "Sounds of Spring"—All ages can be entertained by musicians playing the flute and guitar; 5/17 at 2, 3, and 4. "Spring Tonic on the Rocks"—Enjoy juggling and stilt-walking by John Grimaldi . . . **The Dairy:** 64th St., Mid-Park, (397-3156). 5/16 at 1:30: "Paper Quilling"—Children, ages 5–11, can try this old-fashioned technique. Free (reservations).

CHILDREN'S MUSEUM OF MANHATTAN—314 W. 54th St. (765-5904). 5/16–17 at 1:30 and 3: "Marionettes and the Performance Stage"—Learn how to give a marionette show. Hours: Tue.–Fri. 1–5; weekends, 11 a.m.–5. Adults $2 (weekends) and $1 (weekdays); children $3, $2.

QUEENS MUSEUM—New York City Building, Flushing Meadow–Corona Park (718-592-2405). 5/17 at 1 and 3: "Fun Fold Outs"—Children can design their own accordian fold-out books. 50¢. Hours: Tue.–Fri. 10–5; Sat.– Sun. noon–5:30.

STATEN ISLAND CHILDREN'S MUSEUM—Snug Harbor, 1000 Richmond Terr. (718-273-2060). 5/16 at 1: "Outer Space Architecture"—Michael Welds will help children ages 7 and older construct their own spaceships using hi-tech materials; 5/17 at 1 and 3: "Greek Dancing"—The Holy Trinity Hellenic Dancers will perform both Greek mainland and traditional island dances. "Storytelling"—Every Sat. at 11:30 a.m. Downstairs Gallery: "Big Top Puppets." Hours: Wed.–Fri. 2–5, Sat.–Sun. 11 a.m.–5. $2.

SOLUTIONS TO LAST WEEK'S PUZZLES

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NIGHTLIFE DIRECTORY

KEY TO ABBREVIATIONS

AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd-23rd Sts. (242-9066). Every Fri. from 6-8: Joan Bud, Alan Kamen, and Hide Tanaka. 5/13: Jerry Sokolov Trio. 5/14: Janet Grice Trio. 5/15, 16: Valery Ponomarev Trio. 5/17: Bob Casanova. 5/18: Alan Rosenthal Trio. 5/19: Walt Weiskopf Trio. **AE, CB, DC.**

THE BITTER END—149 Bleecker St. (673-7030). 5/13: Lights; Gentlemen Farmers. 5/14: Skollie; Vinyl Virgin. 5/15: Code Blue; Wendy Wall. 5/16: The Stand; Blame Our Parents. 5/17: Margaret Dorn; Big Dog. 5/18: Shanks of the Evening; Equaters. 5/19: Steph Paynes " Jeza Bell Hendrix;" Comedy Night with m.c. Angela Scott. **No credit cards.**

BLUE NOTE—131 W. 3rd St. (475-8592). Through 5/17: Joe Sample Quartet plus John Blake Quartet, Tue.-Sun. at 9 and 11:30. 5/19-24: Maynard Ferguson and "High Voltage." **AE.**

THE BOTTOM LINE—15 W. 4th St. (228-7880). 5/14: David Thomas and the Wooden Birds; Pianosaurus. 5/21: The Desert Rose Band featuring Chris Hillman. **No credit cards.**

BRADLEY'S—70 University Pl., at 11th St. (228-6440). Through 5/16: Bob Dourough with Bill Takas. Sets from 9:45. **AE, CB, DC, MC, V.**

CARLOS 1—432 Sixth Ave., at 10th St. (982-3260). Supper club. Through 5/17: The James Newton Quartet, Tues. -Thu. and Sun. at 9 and 11, with an extra show on Fri. and Sat. at 12:30 a.m. 5/18: Bucky and John Pizzarelli, Jr. 5/19-24: Gloria Lynne. **AE, CB, DC, MC, V.**

EAGLE TAVERN—355 W. 14th St. (924-0275). 5/14: Comedy night with m.c. Lissa Watson, Mary Catalano, Tom Padovano, S.T. Einstein, Quentin Heggs, Vince Gerardi. 5/16: Tommy Sands. **No credit cards.**

FAT TUESDAY'S—190 Third Ave. (533-7902). Through 5/17: Richie Cole and Ben Sidran. Shows Tue.-Thu. at 8 and 10; Fri.-Sat. at 8, 10 and midnight. 5/18: Les Paul Trio. 5/19-24: Flora Purim and Airto featuring Jose Nete. **AE, MC, V.**

5 & 10 NO EXAGGERATION—77 Greene St. (925-7414). 1940s-style antiques store and restaurant. 5/16: Susan Borofsky. **AE, MC, V.**

FREDDY'S SUPPER CLUB—308 E. 49th St. (888-1633). Restaurant-bar. Through 5/16, Tue.-Sat. at 8:30: Singer B.J. Ward performs *Next Stop New York.* 5/14, 21 at 10:30: Deborah Armelino. 5/15 at 11: comedienne Ellen Orchid. 5/16 at 11: C'est La Vie. **AE.**

GREENE STREET CAFE—101 Greene St. (925-2415). Multi-level floors for entertainment. 5/14-16: Nat Jones. 5/17: Peter Malinverni. 5/19-23: Hilton Ruiz. **Upstairs:** 5/14 at 8: Hal Schaefer followed by Alexis Del Lago at 10. 5/15 at 8: Lela Pence followed by The High Heeled Women in *It's A Broad, Broad, Broad World* at 10; the Mario Cantone Comedy Show at midnight. 5/16 at 8: Joan Foley, followed by Cabaret featuring Eileen Richter, David Peaston and stand-up comics at 9:30, 11 and 1 a.m. **AE, MC, V.**

GREGORY'S—63rd St. and First Ave. (371-2220). 5/13-16 from 10-3 a.m.: Singer Judy Niemack with guitarist Mitch Stein and Dennis Irwin on bass. Sun. 5-10: Singer Stan Edwards with Larry Intorella. Mon.-Fri. 5-10: Singer-pianist Howard Barry. Sun.-Mon. from 10-3: Singer-pianist Bob Dorough with Bill Takas on bass. Tue. 10-3 a.m.: Chuck Wayne Trio. **AE, CB, DC, MC, V.**

J'S—2581 Broadway, bet. 97th-98th Sts., 2nd floor (666-3600). 5/13, 19: Andy Tuck Duo. 5/14: John Pizzarelli, Jr. Trio. 5/15: Roy Meriwether Trio. 5/16: Randa McNamara Trio. 5/18: Ken Peplowski Trio. Music Wed.-Thu. from 8, Fri.-Sat. from 9, Mon.-Tue. from 7:30. **AE, CB, DC, MC, V.**

KENNY'S CASTAWAYS—157 Bleecker St. (473-9870). 5/13: Damerone. 5/14: Mike Dugan; Paul Vann Blues Band. 5/15: Unda Cova; The Staff. 5/16: Secret Lover; The Element. 5/17: Barbecue Bob and the Spareribs. 5/18: The Normal Men; Midnight jam with Dave Leonard. 5/18: Stevie Rock; The Packages. **No credit cards.**

KNICKERBOCKER SALOON—33 University Pl. (228-8490). Atmospheric room with jazz Tue.-Sat. from 9:30, Sun.-Mon. from 9. Through 5/16, 19-23: Pianist Don Friedman with Michael Formanek on bass. **AE, MC, V.**

MICHAEL'S PUB—211 E. 55th St. (758-2272). Through 5/16: Singer-songwriter Dory Previn in *Last Tangos and Act One Lives,* Tue.-Sat. at 9 and 11. 5/19-6/6: "Len Cariou and Jo Sullivan Center Stage: From Loesser to Sondheim." Closed Sun. **AE, DC, MC, V.**

MIKELL'S—760 Columbus Ave., at 97th St. (864-8832). 5/14: Jim Campagnola; Darryl Jones; J.T. Lewis. 5/15, 16: Ronnie Cuber; Buddy Williams; Lonnie Smith. **AE, CB, DC, MC.**

POSITANO—250 Park Ave. South. (777-6211). Italian restaurant. Through 5/15: The Gene Bertoncini Trio. 5/18-22: The Adam Makowicz Trio. Shows at 10, 11 and midnight. **AE, CB, DC, MC, V.**

RED BLAZER TOO—349 W. 46th St. (262-3112). Wed., Stan Rubin's Dixieland. Thurs., Peter Compo Trio. Fri., David Ostwald and his Gully Low Jazz. Sat., the Bob Cantwell Band. Sun., pianist Terry Waldo. Mon., Howie Wyeth barrelhouse piano. Tues., Phil Bennett Society Swing. Music from 9. **AE, CB, DC, MC, V.**

THE RITZ—119 E. 11th St. (254-2800). Dance to the Big Beat. 5/13: Hipsway; Rock and Hyde. 5/14: World Party. 5/15, 16: Erasure. 5/21: Pseudo Echo. **No credit cards.**

SWEET BASIL—88 Seventh Ave. So. (242-1785). Eddie Chamblee Quartet, Sat. 2-6. Legendary trumpeter Doc Cheatham, Sun. 3-7. Through 5/17, 19-24: McCoy Tyner. 5/18: Gil Evans' Orchestra. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St. (873-4100). A next-to-Lincoln-Center eatery with excellent entertainment. 5/13: Leotis Clyburn. 5/14-16: Harold Melvin and the Blue Notes. 5/19, 20: Vivian Cherry. Tue.-Thu. at 9 and 11, Fri.-Sat. at 9 and midnight. **AE, DC, MC, V.**

TRAMPS—125 E. 15th St. (777-5077). 5/13: Soma Holiday; Chill Faction. 5/14: Purple Toads; Not For Sale. 5/15, 16: Tramps New York Festival of Chicago Blues with Joe Willie Pinetop Perkins. 5/17: Tijuana Bilbe; John Berlin. Shows from 9. **No credit cards.**

VILLAGE CORNER—142 Bleecker St. (473-9762). 5/13, 14: Don Coates. 5/15: Lance Hayward alternating with Don Coates. 5/16: Lance Hayward alternating with Carol Britto. 5/17-19: Lance Hayward. Music Sun.-Thu. 8-2 a.m., Fri.-Sat. 9-3 a.m. **No credit cards.**

VILLAGE GATE—Bleecker and Thompson Sts. (475-5120). 5/18: Willie Colon and his Orchestra; Luis "Perico" Ortiz with guest soloist Ray Anderson. Shows at 9:30 and 11:30. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So. (255-4037). Through 5/17: Guitarist Kenny Burrell with Bobby Broom and Rodney Jones. 5/19-24: Clarinetist Eddie Daniels. Shows at 10, 11:30, and 1 a.m. **No credit cards.**

THE WEST END—2911 Broadway (666-9160). Through 5/17: Joel Forrester's Congress of Opposites. 5/20-24: The Lou Donaldson Group. Jazz, Tue.-Sun. from 9. **MC, V.**

ZINNO—126 W. 13th St. (924-5182). Italian restaurant with music daily at 8. Through 5/16: Pianist Joanne Brackeen with Cecil McBee on bass. 5/17: Guitarist Gene Bertoncini with Michael Moore on bass. 5/18-23: Guitarist Tal Farlow with Gary Mazzaroppi on bass. **AE, MC, V.**

COUNTRY/WESTERN

LONE STAR CAFE—Fifth Ave., at 13th St. (242-1664). Texas-style bar. Mon.-Thu. 11:30 a.m.-3 a.m., Fri. 11:30 a.m.-4 a.m., Sat. 7:30-4 a.m., Sun. 7:30-3 a.m. 5/13: The Tubes; Separate Checks. 5/14: Dr. John, Johnny Reno and the Saz Maniacs; Eddy Clearwater. 5/15, 16: Jack Mack and the Heart Attack. **AE, CB, DC, MC, V.**

O'LUNNEY'S—915 Second Ave., bet. 48th-49th Sts. (751-5470). Country-music hangout. **AE, DC, MC, V.**

COMEDY/MAGIC

CAROLINE'S ON 8TH—332 Eighth Ave., bet. 26th-27th Sts. (924-3499). Restaurant with comedy showcase every Wed.-Thu. at 9, Fri.-Sat. at 9 and 11:30. **AE, MC, V.**

CAROLINE'S AT THE SEAPORT—89 South St., Pier 17 (693-1700). Restaurant with cabaret. Through 5/17: Jerry Seinfeld. 5/19-24: Bob Nelson. Tue.-Thu., Sun. at 9, Fri.-Sat. at 9 and 11:30. **AE, MC, V.**

CATCH A RISING STAR—1487 First Ave. (794-1906). Continuous entertainment by comics and singers, seven nights a week, with steadies Larry Amoros, Gary Lazer, and Adrianne Tolsch. **AE.**

DANGERFIELD'S—1118 First Ave. (593-1650). Through 5/17: Comedians Billy Garan, Mike Egan, Barry Weinbraub, Joey Novick, Bryan Regan, Steve Rizzo, Danny Curtis, and Hiram Kasten. Sun.-Thu. at 9:15, Fri. at 9 and 11:30, Sat. at 8, 10:30, and 12:30 a.m. 5/18-24: Mike Egan, Barry Weintraub, Ben Creed, Steve Rizzo, Bryan Regan, Danny Curtis, and Hiram Kasten. **AE, CB, DC, MC, V.**

IMPROVISATION—358 W. 44th St. (765-8268). Comics and singers seven nights a week, with regulars Mario Cantone, Jeffrey Essmann, Ron Darian, and Angela Scott, Sun.-Thu. 8-4 a.m., Fri. at 8 and midnight, Sat at 8, 10:30, and 12:40 a.m. **AE.**

MONKEY BAR—60 E. 54th St., in the Elysee Hotel (753-1066). Mon.-Sat.from 5:30-7:30: Pianist Johnny Andrews. Wed.-Sat.: Two shows, first show at 9:30, featuring Mel Martin, Lynn De Vore and Angelo Dior. Closed Sun. **AE, CB, DC, MC, V.**

MOSTLY MAGIC—55 Carmine St. (924-1472). Nightclub-theater featuring magic and comedy. 5/13: Magician Imam and comedian Terry Day. 5/14: Magician Torkova and Terry Day. 5/15, 16: Magician Peter Kougasian and comedienne Jedda Jones. 5/19: Showcase. Tue.-Thu. at 9:30, Fri.-Sat. at 9 and 11. **AE, MC, V.**

STAND-UP NEW YORK—236 W. 78th St. (595-0850). Club with comics from TV and the national club scene. Through 5/17, Alan Havey, Colin Quinn, Randy Credico, Sun.-Thu. at 9, Fri. at 8:30 and 11:30, Sat. at 9:30 and midnight. **AE, MC, V.**

DISCO/DANCING

JIMMY WESTON'S—131 E. 54th St. (838-8384). Restaurant which serves up jazz and dancing, nightly, except Sun., from 10. Through 5/16, Mike Cerrati Trio alternating with singer-pianist Tommy Furtado. **AE, CB, DC.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). *Belle Epoque* restaurant with dancing to the Maxim's Orchestra every Mon.-Thu. from 9, Fri.-Sat. from 10. **AE, DC.**

PRIVATE EYES—12 W. 21st St. (206-7770). Video-nightclub with the largest video collection in the world, shown on 34 video screens. Open Tue., Thu., and Sat. from 10-4 a.m. **AE.**

REGINE'S—502 Park Ave., at 59th St. (826-0990). Elegant French restaurant, Mon.-Sat. 7:30-midnight, with a lively disco from 10:30. **AE, CB, DC, MC, V.**

ROSELAND—239 W. 52nd St. (247-0200). The newly renovated ballroom features a 700-seat restaurant-bar, and is open for dancing Thu.-Sun. from 2:30. Through 5/31: Alan Russel Orchestra alternating with the Ramon Argueso Orchestra. **AE, V.**

S.O.B.'S—204 Varick St. (243-4940). A club-restaurant-bar featuring the live music of Brazil, Africa, and the Caribbean. 5/13, 14: Nana Vasconcelos. 5/15: Black Stalin. 5/16: Loremil Machado and Sarava Bahia Band. 5/20, 21: Judy Mowatt. **AE, CB, DC, MC, V.**

CABARET

THE BALLROOM—253 W. 28th St. (244-3005). Through 5/16: Singer-songwriter Amanda McBroom, Tue.-Sat. at 9... 5/14 at 6:30: Mixed Nuts. . .5/14-16 at 11: Helen Schneider sings Sondheim. . . 5/15, 16 at 6:30: Al Carmines. . . 5/19-30: Eartha Kitt, Tue.-Thu. at 9, Fri.-Sat. at 9 and 11. **AE, MC, V.**

CAFE VERSAILLES—151 E. 50th St. (753-3884). Palatial cabaret-restaurant with a new revue, *Flying High '87,* featuring showgirls, acrobatic dancers, singer Jeanette Colin, and French pickpocket-magician Patric Querrot; shows nightly at 9 and 11. Singer-pianist Earl Zimmerman entertains in the lounge, Mon.-Fri. from 5-7:30. **AE, CB, DC.**

DUPLEX—55 Grove St. (255-5438). Cabaret-piano bar. *Bittersuite - songs of experience,* a new musical featuring Claudine Cassan-Jellison, Joy Franz, John Jellison and Joseph Neal, Sat. at 5 and 7:30, Sun. at 3 and 5:30, Mon. at 7:30, Tue. at 7:30 and 10. **No credit cards.**

ELEONORA—117 W. 58th St. (765-1427). Italian restaurant. 5/15 at 8:15: Beth Kennedy; Kenn Schmidt at 10:45. 5/16 at 8:15: Beth Kennedy. 5/17 at 10:45: Susanna Clemm with Henry Jones. 5/18 at 9:30: Anne Wereland with John Jacobson. **AE, CB, DC, MC, V.**

JAN WALLMAN'S—49 W. 44th St. (764-8930). Restaurant-cabaret. 5/13: Terri Cerritto with Dave LaLama. 5/14, 16: Judy Kreston and David Lahm. 5/15: Barbara Lea with Wes McAfee. 5/17: Paul David Ross with Wes McAfee. 5/18: Keith Crescente with Daryl Kojak and Ernie Provencher. 5/19: Richard Bown with Buddy Barnes. Two shows Mon.-Sat. at 9 and 11, Sun. at 6 and 8. **CB, DC, MC.**

PALSSON'S—158 W. 72nd St. (595-7400). Continental restaurant. *Forbidden Broadway,* a musical comedy revue by Gerard Alessandrini starring Ron Bohmer, Mark Mitchell, Roxie Lucas, Barbara Walsh, and Craig Wells; Sun., Tue.-Thu. at 8:30, Fri. and Sat. at 8:30 and 11:30. **AE, CB, DC, MC, V.**

PANACHE—149 E. 57th St. (935-0244). 5/13: Anne Larrivee. 5/14: Jack Devine. 5/15: Marion Taylor. 5/16: Diana Templeton; Richard Holbrook. 5/17: John Fricke. 5/18: Nina Silver; *No Strings Attached.* 5/19: The Natives Are Restless. Shows at 8, with an extra show on Fri. at 11. **AE, MC, V.**

TOP OF THE GATE—at the Village Gate, Bleecker and Thompson Sts. (475-5120). *Beehive,* musical revue by Larry Gallagher, featuring Pattie Darcy, B. J. Jefferson, Sara Krieger, Carol Maillord, Laura Theodore, and Cookie Watkins. Tue.-Thu. at 8, Fri. at 7:30 and 10, Sat. at 7 and 10, Sun. at 5. **AE MC V.**

TROCADERO—91 Charles St., at Bleecker St. (242-0636). 5/15 at 8: Bob Marks Spotlite Night; Singer Theresa Dimann at 10:30. 5/16 at 8: Singer Steff Gussin; Singer Adelle Zane at 10:30. **AE, CB, DC, MC, V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St. (840-6800). Through 6/27: Singer Julie Wilson with pianist William Roy in a Salute to Arthur Schwartz and his Lyricists, Tue.-Sat. at 9:15 and 11:15. **Rose Room:** Singer-pianist Buck Buchholz plays every Sun. from 5:30-11. **AE, CB, DC, MC, V.**

BARBIZON—140 E. 63rd St. (715-6929). **Cafe Bar:** Singer-pianist Diana Rogers, nightly 5-9, except Mon. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. and 76th St. (744-1600). **Café Carlyle:** Through 6/22: Singer-pianist Bobby Short with Beverly Peer on bass and Robbie Scot on drums every Tue.-Sat. at 10 and midnight. **Bemelmans Bar:** Jazz-pianist Barbara Carroll, Tue.-Sat. at 9:45. **AE, CB, DC, MC, V.**

GRAND HYATT—42nd St. at Park Ave. (883-1234). **The Crystal Fountain:** Contemporary restaurant with the Sal Matthews and Ted Rosenthal Trios alternating Mon.-Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with singer-pianist Linda Rose, Mon.-Sat. 5-8; followed by Paul Roth, Tue.-Sat. 8-1 a.m., Sun. 5:30-1 a.m.; and pianist Earl Rose plays Mon. 8-1 a.m. **AE, CB, DC, MC, V.**

MARRIOTT MARQUIS—Broadway and 45th St. (398-1900). **The View:** New York's only revolving-rooftop restaurant 48 floors above Broadway. Through 5/30: Singer Lori Dobson and her Band. **Broadway Lounge:** Singer-pianist April Joy Chestner performs Wed.-Sat. 10-2 a.m. **AE, CB, DC, MC, V.**

MILFORD PLAZA—261 W. 44th St. Stage Door Canteen (997-0046): Through 5/16: Renee Warren of *Timbuktu,* Tue.-Sat. at 11, with an extra show Thu.-Sat. at midnight. 5/19-23: Joel Blum of *Stardust.* **AE, CB, DC, MC, V.**

OMNI PARK CENTRAL—Seventh Ave. and 55th St., (757-4441).**Notes:** Jazz-pianist Milton Sealey plays Tue.-Sat. from 9-1 a.m. Singer-pianist Larry Applewhite plays Sun. from 9-1 a.m. **AE, CB, DC, MC, V.**

PLAZA—Fifth Ave. at 59th St. (759-3000). **Edwardian Room:** Dance and dine with the Tony Terini Trio Tue.-Sat., 8-midnight. Pianist Nancy Winston, Sat.-Sun., 6-10. **Oak Room:** Pianist-composer Irving Fields plays every Sun.-Mon. 6-10, Tue.-Wed. 8:30-12:30 a.m. Barbara Rose plays Thu.-Sat. from 8:30-12:30 a.m. **AE, CB, DC, MC, V.**

ST. REGIS-SHERATON—Fifth Ave. at 55th St (753-4500). **King Cole Room:** Romantic Art Deco restaurant with dancing to the big band sound of the Bourbon Street Jass Band, every Sat. from 7. Singer-pianist Bob Wetherbee plays Broadway show tunes, Mon.-Fri. from 5:30. **AE, CB, DC, MC, V.**

UN PLAZA—1 United Nations Plaza, at 44th St. (702-5014). **Ambassador Grill:** Singer-pianist Chris Barrett plays American classics, from Porter to Sondheim, and Gershwin to Berlin. Three sets nightly Tue.-Sat. at 9, 10:30 and midnight. **AE, CB, DC, MC, V.**

WESTBURY—Madison Ave., at 69th St. (535-2000). **Polo Lounge:** Pianist Michael Devine plays Mon.-Sat. from 8-midnight. **AE, CB, DC, MC, V.**

PIANO ROOMS

DON'T TELL MAMA—343 W. 46th St. (757-0788). 5/13, 19, 20: Mr. Jimmy James. **No credit cards.**

LA CAMELIA—225 E. 58th St. (751-5488). Elegant Italian restaurant. Singer-pianist Gianni Monti, Mon.-Sat. 10-2 a.m. **AE, MC, V.**

LE VERT GALANT—109 W. 46th St. (382-0022). Great French restaurant. Singer-pianist Kosmas, Tue.-Sat. from 7:30. **AE, CB, DC, MC, V.**

MRS. J'S SACRED COW—228 W. 72nd St. (873-4067). Restaurant-piano bar with pianists Keith Thompson, Paul Sportelli, and Roy Glover alternating nightly from 8. **AE, CB, DC, MC, V.**

RUPPERT'S—Third Ave. at 93rd St. (831-1900). Piano bar-restaurant. Tue.: Andy Monroe. Wed., Sat., and Mon.: Bobbi Miller. Thu.-Fri.: Buck Bucholz. Sun.: George Cotton. **AE, DC, MC, V.**

BACKSTAGE
Is the Cabaret

Ann Hampton Callaway
PIANO SINGER WHO STILLS THE ROOM
by Stephen Holden, The NY Times, 2/13/87

The basic task of the typical cabaret singer-pianist is modest: to fill silence by unobtrusively establishing a mood of nostalgic conviviality. But Ann Hampton Callaway is one of a handful of young singing pianists who, with little fanfare, can bring a crowded room to a hush . . . She has refined piano-bar entertainment into a very personal art . . . In addition to developing her repertory and pianistic skills, Ms. Callaway has refined a cabaret act that is full of humor and surprise. Her vocal range is matched by an emotive intensity comparable to Barbra Streisand's.

Appearing: Weds, Thurs, Fri 9pm–1:30am
Sunday 9pm–12am

Steve Ross
ENTERTAINMENT IN THE MANNER ROYAL
by Bob Harrington, The NY Post 10/31/86

Steve Ross is a musical storyteller . . . Ross has a treasure trove of obscure gems in his arsenal, as well as the usual array of standards. Each song becomes a tale well told, and when he sings a chestnut like "Isn't it Romantic," for instance, you listen to it in a way that makes you hear the lyrics as if for the first time. It is not just the poetry Ross finds, but the story in his songs.

Even with his collection of what he calls "silly" songs, Ross makes them sound like far more than they are. Part of it is his sophisticated charm. The rest is provided by his skill on the piano. . . . He's playing one of the best pianos in town.

Appearing: Mon, Tues, Sat. 9pm–1am
Sunday 5–9pm

CONTINENTAL MENU • PARTIES
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RADIO HIGHLIGHTS

Wed., May 13

3:00/WNCN—Chopin: Waltz in E, Op. posth.; **Brahms:** *Variations on a Theme by Haydn,* Op. 56a.

WNYC—Parks: *Song Cycle.*

4:00/WNYC—“The International Rostrum of Composers.” **Neurath:** *Symphony of Death;* **Lindberg:** *Kraft.*

WQXR-AM/FM—Schumann: “Manfred” Ov.; **Chopin:** Barcarolle in f-sharp.

5:00/WNCN—Smetana: *Má Vlast;* **Telemann:** Sonata for Viola da Gamba in a.

6:00/WNCN—Boccherini: Sym. No. 5 in B-Flat, Op. 12.

7:00/WQXR-AM/FM—Brahms: Violin and Piano Sonata No. 1 in G.

8:00/WNCN—F. Couperin: *Les Nations:* Ordre No. 1 in E, “La Française”; **Rossini:** Introduction, Theme, and Variations for Clarinet.

WNYC—New Jersey Symphony Orchestra. Hugh Wolff, conductor; contralto Gweneth Bean. **Mahler:** Sym. No. 3.

8:05/WQXR-AM/FM—Mozart: Sinfonia Concertante in E-Flat; **Elgar:** “Cockaigne” Ov.

9:00/WNCN—Brahms: Sextet No. 2 in G, Op. 36.

9:06/WQXR-AM/FM—“McGraw-Hill Young Artists Showcase.” Robert Sherman, host.

Thu., May 14

3:00/WNCN—Dvorák: *Water Goblin,* Op. 107; **Liszt:** *Années de pèlerinage,* No. 2: “Venezia e Napoli.”

WNYC—The pupils of Clara Schumann.

4:00/WQXR-AM/FM—Telemann: *La Lyra,* Suite (for String Orch.); **Rachmaninoff:** Symphonic Dance No. 3.

5:00/WNCN—Corelli: Cto. Grosso in F, Op. 6, No. 9; **Beethoven:** “Consecration of the House” Ov., Op. 124.

6:00/WNCN—Vivaldi: Cto. for Mandolin, Strings, and Harpsichord in D.

7:00/WQXR-AM/FM—Haydn: Qt. in E-Flat, Op. 71, No. 3.

8:00/WNYC—“The New Japan Philharmonic: Direct From Tokyo.” The first digital transmission from Tokyo to the U.S.

8:05/WQXR-AM/FM—Bach: Suite No. 5 in g; **Shostakovich:** Cello Cto. No. 1 in E-Flat.

9:00/WNCN—“AT&T Presents Carnegie Hall Tonight.” John Rubinstein, host. **Beethoven:** Sonata for Piano No. 27 in e, Op. 90; Sonata for Piano No. 21 in C, Op. 53, “Waldstein.”

Fri., May 15

3:00/WNCN—Bloch: *Schelomo;* **Haydn:** Piano Trio in E.

WNYC—“The Great Artists: Elisabeth Schumann.”

4:00/WQXR-AM/FM—Villa-Lobos: *Children’s Carnival;* **Handel:** Organ Cto. No. 2 in B-Flat, Op. 4.

5:00/WNCN—Schumann: *Fantasiestücke for Clarinet and Piano, Op. 73* (trans. for Cello).

6:00/WNCN—Finzi: Nocturne, Op. 7, “New Year Music.”

7:00/WQXR-AM/FM—Prokofiev: Violin and Piano Sonata No. 2 in D.

8:00/WNCN—Stravinsky: *Firebird Suite;* **Bartók:** *For Children:* Vol. I.

WNYC—“The Opera Box: Promises, Promises.” An anthology of the earliest known recordings by the century’s greatest singers.

8:05/WQXR-AM/FM—Vieuxtemps: Violin Cto. No. 4 in d; **Respighi:** *The Fountains of Rome.*

9:00/WNCN—Mozart: Sym. No. 25 in g.

WNYC—Monteverdi: *Vesperae Mariae Virginis.*

9:06/WQXR-AM/FM—The San Francisco Orchestra. Herbert Blomstedt, conductor. **Mozart:** Sym. No. 41 in C, “Jupiter”; **Bruckner:** Sym. No. 4 in E-Flat, “Romantic.”

Sat., May 16

10:00 a.m./WNCN—Borodin: *Prince Igor:* “Polovtsian Dances”; **A. Scarlatti:** Cto. Grosso No. 3 in d.

WNYC—Beethoven: Sym. No. 8.

10:04 a.m./WQXR-AM/FM—“Piano Personalities.” Andras Schiff. **Bach:** *Two-Part Inventions,* Nos. 1–6; **Mozart:** Piano Sonata No. 7 in C.

11:00 a.m./WNCN—Liszt: *Réminiscences de Norma.*

WNYC—Mahler: Sym. No. 3.

11:04 a.m./WQXR-AM/FM—Torelli: Trumpet Cto. in D; **Barber:** Adagio for Strings.

12:00/WNCN—Mozart: Piano Trio in B-Flat.

12:05/WQXR-AM/FM—C.P.E. Bach: Cello Cto. in A; **Tchaikovsky:** *Francesca da Rimini.*

1:00/WNCN—Tchaikovsky: Qt. No. 2 in F, Op. 22.

WNYC—Stravinsky: *Symphony of Psalms;* **Rozsa:** Cello Cto.

2:05/WQXR-AM/FM—Lyric Opera of Chicago. **Janacek:** *Katya Kabanova* (Shade, Baily, Graham, Kunde, Palmer, Jenkins, Wildermann/Bartoletti).

3:00/WNYC—Reich: Sextet.

4:00/WNYC—Satie: *Sports and Diversions.*

5:00/WNCN—Marais: *Folies d’Espagne for Tenor Recorder, Theorbo, and Viola da Gamba.*

5:05/WQXR-AM/FM—Praetorius: *Terpsichore:* Dances 4-5-6; **Chopin:** Impromptu No. 4 in c, Op. 66.

6:00/WNCN—Beethoven: Sonata for Piano No. 5 in c, Op. 10, No. 1.

7:00/WNCN—Vanhal: Sonata for Flute, Violin, and Continuo in G; **Victoria:** Motets “Domine non sum Dignus” and “Beati Immaculati.”

8:04/WQXR-AM/FM—The Cleveland Orchestra. Simon Rattle, conductor; soprano Margaret Marshall, baritone David Thomas, The Cleveland Orchestra Chorus. **Haydn:** *The Creation.*

9:00/WNCN—“Saturday Night Opera.” **Verdi:** *Ernani* (Freni, Michieli, Domingo, Bruson, La Scala Orch. and Chorus/Muti).

Sun., May 17

10:00 a.m./WNCN—Classic Guitar. **Falla:** *Homage for the Tomb of Debussy;* **Sor:** *Allegro de la Sonata Segunda,* Op. 25.

WNYC—Dvorak: *Four Romantic Pieces,* Op. 75.

11:00 a.m./WNCN—Beethoven: Piano Trio No. 4 in D, Op. 70, No. 1, “Ghost.”

WNYC—Erik Satie birthday program.

12:00/WNCN—Weber: Sonata for Piano No. 2 in A-Flat, Op. 39.

1:00/WNCN—Chicago Symphony Orchestra. Mark Elder, conductor; pianist Emanuel Ax. **Elgar:** Introduction and Allegro for Strings, Op. 47; **Beethoven:** Cto. for Piano No. 1 in C, Op. 15; **Tippett:** Sym. No. 2.

WNYC—Vaughan Williams: *The Lark Ascending.*

1:04/WQXR-AM/FM—Haydn: Sym. No. 104 in D, “London.”

3:00/WNCN—F. Couperin: *Les Goûts-réünis ou Nouveaux Concerts:* Concert No. 8 in G.

3:04/WQXR-AM/FM—The New York Philharmonic. Christoph Penderecki, conductor; mezzo-soprano Jan De Gaetani, baritone Simon Estes, violist Paul Neubauer. **Penderecki:** *De Natura Sonoris* No. 2; Viola Cto.; **Shostakovich:** Sym. No. 14.

5:00/WNCN—Tchaikovsky: *Nutcracker Suite,* Op. 71a; **Handel:** Suite for Harpsichord No. 6 in f-sharp.

7:00/WNCN—Mozart: Sym. No. 38 in D, “Prague”; **Purcell:** Sonata for Violin and Continuo No. 6 in g.

7:30/WNYC—Norgard: *Spell.*

8:00/WNCN—Tchaikovsky: Serenade for Strings in C, Op. 48.

8:05/WQXR-AM/FM—“Sunday Night at the Opera.” **Massenet:** *Le Cid* (Domingo, Bumbry, Plishka, Opera Orch. of New York/Queler).

9:00/WNCN—“Young Concert Artists.” Anthony de Mare, piano. **Antheil:** Sonata for Piano No. 2, “The Airplane”; **Moravec:** *Music Remembers;* **Rudhyar:** *Granites;* **M. Monk:** *One-Man-Cha-Cha;* **Biscardi:** Sonata for Piano; **Cage:** *“. . . from Finnegan’s Wake”;* **Rzewski:** Piano Piece No. 4.

Mon., May 18

3:00/WNCN—Rodrigo: *Fantasia para un Gentilhombre;* **Haydn:** Qt. in E-Flat, Op. 33, No. 2, “Joke.”

4:00/WQXR-AM/FM—Haydn: Sym. No. 38 in C, “Echo”; **Khachaturian:** *Spartacus:* Adagio.

5:00/WNCN—Hummel: *Etudes,* Op. 125, Nos. 19–24.

6:00/WNCN—Sullivan: Ov. “di Ballo.”

7:00/WQXR-AM/FM—Beethoven: Violin and Piano Sonata No. 5 in F, “Spring.”

8:00/WNYC—The Los Angeles Philharmonic. Daniel Lewis, conductor. **Piston:** Sym. No. 4; **Schumann:** Piano Cto; **Bizet:** Sym. in C.

8:05/WQXR-AM/FM—Mendelssohn: “Calm Sea and Prosperous Voyage” Ov.; **Lalo:** Sym. “Espagnole.”

9:00/WNCN—Schubert: Fantasia in C, Op. 15, “Wanderer”; **Fauré:** *Dolly,* Op. 56: Suite.

9:06/WQXR-AM/FM—The Boston Symphony Orchestra. Seiji Ozawa, conductor. **Hindemith:** *Nobilissima Visione;* **Schafer:** *Ko Wo Kiku;* **Mendelssohn:** Sym. No. 4 in A, “Italian.”

Tue., May 19

3:00/WNCN—Kalkbrenner: Fantasy, Op. 68, “Effusio Musica”; **Gounod:** *Faust:* Ballet Music.

WNYC—A tribute to Peter Mennin. Guest: David Owen, music critic, *Christian Science Monitor.*

4:00/WQXR-AM/FM—Haydn: Trumpet Cto. in E-Flat; **Walton:** “Portsmouth Point” Ov.

5:00/WNCN—Telemann: Trio Sonata in a; **Mozart:** Rondo for Piano and Orch. in D.

6:00/WNCN—Saint-Saens: Sonata for Oboe, Op. 166.

7:00/WQXR-AM/FM—Mozart: Qnt. in A for Clarinet and Strings.

8:00/WNCN—“WNCN Live.” Paul Neubauer, viola.

WNYC—“Santa Fe Chamber Music Festival.” **Jolivet:** *Chant de Linos for Flute Harp and String Trio* (1944); **Liszt:** *Aux Cypres de la Villa d’Este II.*

8:05/WQXR-AM/FM—Boccherini: Cello Cto. No. 2 in D; **Vaughan Williams:** Sym. No. 8 in d.

9:00/WNCN—Medtner: Cto. for Piano No. 2 in c, Op. 50; **Verdi:** *Aida:* “L’abborrita rivale . . . Gia i sacerdoti adunansi.”

9:06/WQXR-AM/FM—The Philadelphia Orchestra. Witold Rowicki, conductor. **Haydn:** Sym. No. 24 in D; **Mozart:** Sym. No. 25 in D, “Haffner”; **Kilar:** *Krzesany;* **Shostakovich:** Sym. No. 1 in F.

Unless otherwise indicated, all times are p.m. and all stations are FM.

TELEVISION LISTINGS

Weekdays, May 13–15 and 18–19

2 **WCBS**
975-4321
4 **WNBC**
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5 **WNYW**
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7 **WABC**
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11 **WPIX**
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13 **WNET**
560-2000
21 **WLIW**
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31 **WNYC**
669-7800
H **HBO**
512-1208
M **CINEMAX**
512-1208
N **UPTOWN**
304-3000
S **SHOWTIME**
708-1600

Closed-caption programming is indicated (cc).

Please note: Because of seasonal programming adjustments, schedules are especially subject to last-minute changes.

6:00 a.m.
2 *Today's Business*
4 News
5 *Jayce and the Wheeled Warriors*
7 *World News*
9 *Jimmy Swaggart*
11 Wed.: *Open Mind.* Public affairs.
Thu.: *Aprenda Ingles*
Fri.: *Message From Garcia*
Mon.: *Wall Street Report*
Tue.: *Carrascolendas*
H Thu.: **Movie:** *Animals Are Beautiful People*
M Tue.: **Movie:** *Sweet Dreams*
S Wed.: **Movie:** *Sweet Liberty*

6:30 a.m.
2 News
4 *Before Hours*
5 *Centurions*
9 *700 Club*
11 *Mask*
H Fri.: *Seabert*
M Wed.: **Movie:** *Home From the Hill*
Fri.: **Movie:** *Brigadoon*
Mon.: **Movie:** *The Iron Mistress*
S Thu.: *Just Another Stupid Kid*

6:35 a.m.
H Mon.: *Rumpelstiltskin*

6:45 a.m.
4 News
21 *A.M. Weather*
M Thu.: **Movie:** *Bells Are Ringing*

7:00 a.m.
4 *Today*
5 *Rambo*
7 *Good Morning America*
11 *Heathcliff*
21 *Nightly Business Report*
31 *Ohayo! New York*
H Wed.: *Rumpelstiltskin*
Fri.: *The Animal Alphabet*
Mon.: *Hang Tight, Willy-Bill*
Tue.: *Seabert*
S Thu.: **Movie:** *Amadeus*

7:30 a.m.
2 *Morning Program*
5 *Defenders of the Earth*
9 *Straight Talk*
11 *Transformers*
21 *Body Electric*
H *Fraggle Rock*
S Fri.: *The Secret of Charles Dickens*
Mon.: *Come Along With Me*

8:00 a.m.
5 *The Flintstones*
11 *GoBots*
13 *Square One TV*
21 *Sesame Street*
H Wed.: **Movie:** *One on One*
Thu.: **Movie:** *On the Edge*
Fri.: **Movie:** *Baby*
Mon.: **Movie:** *Daffy Duck's Movie: Fantastic Island*
Tue.: **Movie:** *My Science Project*
M Tue.: **Movie:** *An American in Paris*
S Wed.: **Movie:** *The Man With One Red Shoe*
Tue.: *The Great Love Experiment*

8:30 a.m.
5 *My Little Pony*
9 *Romper Room*
11 *Scooby Doo*
13 *Mister Rogers*
M Fri.: **Movie:** *Haywire*
Mon.: **Movie:** *Poltergeist II: The Other Side*
S Fri.: *Arthur and the Square Knights of the Round Table*
Mon.: **Movie:** *Rustlers' Rhapsody*

9:00 a.m.
2 *True Confessions*
4 *People's Court*
5 *Brady Bunch*
7 *Morning Show*
11 *The Munsters*
13 *Sesame Street*
21 *Instructional Television* (concludes at 3)
31 *Captain Kangaroo*
M Wed.: *Screen Legends:* "James Stewart"
Thu.: **Movie:** *The Damned Don't Cry*
S Tue.: *Shelley Duvall's Tall Tales & Legends: John Henry*

9:30 a.m.
2 *The Judge*
4 *Love Connection*
5 *Leave It to Beaver*
9 *Zoobilee Zoo*
11 *Mork and Mindy* (except Mon.)
Mon.: *What a Country*
31 *Body Electric*
H Thu.: *Animation*
Fri.: **Movie:** *Will Rogers*
Mon.: *Douglas MacArthur*
M Wed.: **Movie:** *You Can't Take It With You*

10:00 a.m.
2 *$25,000 Pyramid*
4 *Sale of the Century*
5 *I Love Lucy*
7 *Jeopardy II*
9 *My Favorite Martian*
11 *Odd Couple*
31 Wed.: *Right to Know*
Thu.: *Images/Imagenes*
Fri.: *In Black and White*
Mon.: *All About TV*
Tue.: *Cityscope*
H Wed.: **Movie:** *UFOria*
Thu.: **Movie:** *The Buddy Holly Story*
Mon.: **Movie:** *Better Off Dead*
Tue.: **Movie:** *Jake Speed*
M Mon.: **Movie:** *Iron Eagle*
Tue.: **Movie:** *I'd Climb the Highest Mountain*
S Wed.: **Movie:** *Don't Make Waves*
Thu.: **Movie:** *Young Man With a Horn*
Fri.: **Movie:** *By the Light of the Silvery Moon*
Mon.: **Movie:** *They Won't Forget*
Tue.: **Movie:** *Heaven With a Gun*

10:30 a.m.
2 *New Card Sharks*
4 *Classic Concentration*
5 *Bewitched*
7 *Split Second*
9 *Abbott and Costello*
11 *Tony Randall Show* (except Thu.)
Thu.: *At the Movies*
31 Wed.: *Ask Congress*
Thu.: *World Chronicle*
Fri.: *Tony Brown's Journal*
Mon.: *Faces of Japan*
Tue.: *European Journal*
H Fri.: **Movie:** *Hog Wild*

11:00 a.m.
2 *Price Is Right*
4 *Wheel of Fortune*
5 *One Day at a Time*
7 *Fame, Fortune, and Romance*
9 *Partridge Family*
11 *Sanford and Son*
31 Wed.: *The Africans*
Thu.: *War*
Fri.: *The Brain*
Mon.: *Shakespeare Hour*
Tue.: *Heart of the Dragon*
M Thu.: **Movie:** *Bombs Away*
Fri.: **Movie:** *The Story of Will Rogers*

11:30 a.m.
4 *Scrabble*
5 *All in the Family*
7 *Webster*
9 *I Dream of Jeannie*
11 *Best Talk in Town*
M Tue.: **Movie:** *The Damned Don't Cry*

12 NOON
2 9 News
4 *Super Password*
5 *Hour Magazine*
7 *Ryan's Hope*
11 Wed.: **Movie:** *Force 10 From Navarone* (1978). Robert Shaw.
Thu.: **Movie:** *Midnight Offerings* (1981). Melissa Sue Anderson.
Fri.: **Movie:** *A Small Killing* (1981). Jean Simmons.
Mon.: **Movie:** *The Driver* (1978). Ryan O'Neal.
Tue.: **Movie:** *Born to Be Sold* (1981)
31 Wed.: *Project Second Chance*
Thu.: *The Sea: A Quest for the Future*
Fri.: *On Stage at Wolf Trap*
Mon.: *Seasons of the Navajo*
Tue.: *Shielding America*
H Wed.: **Movie:** *The Elephant Man*
Thu.: **Movie:** *Can't Stop the Music*
Fri.: **Movie:** *Short Circuit*
Mon.: **Movie:** *The Buddy Holly Story*
Tue.: **Movie:** *Memories Never Die*
M Wed.: **Movie:** *A Soul Session*
Mon.: **Movie:** *Love and Death*
S Wed.: **Movie:** *Off Beat*
Thu.: **Movie:** *Legend*
Fri.: **Movie:** *Family Business*
Mon.: **Movie:** *Amadeus*
Tue.: *Sunday in the Park With George*

12:30
2 *Young and the Restless*
4 *Word Play*
7 *Loving*
M Thu.: **Movie:** *The Real Buddy Holly Story*

1:00
4 *Days of Our Lives*
5 *Value Television*
7 *All My Children*
9 Wed.: **Movie:** *Fragment of Fear* (1971). David Hemmings.
Thu.: **Movie:** *Along Came a Spider* (1970). Ed Nelson.
Fri.: **Movie:** *Top Secret* (1978). Bill Cosby.
Mon.: **Movie:** *Target Eagle* (1984). George Peppard.
Tue.: **Movie:** *The Deadly Affair* (1967). James Mason.
31 Wed.: *Mystery!: Cover Her Face*
Thu.: *Upstairs, Downstairs*
Fri.: *In Search of the Constitution*
Mon.: *Actors Theatre Presents*
Tue.: *Masterpiece Theatre: Love Song*
M Wed.: **Movie:** *White Nights*
Fri.: **Movie:** *An American in Paris*

1:30
2 *Bold and the Beautiful*
31 Mon.: *Filmmakers*
M Thu.: **Movie:** *The Jewel of the Nile*
Mon.: **Movie:** *Bells Are Ringing*
Tue.: **Movie:** *Treasure Island*
S Thu.: **Movie:** *Rustlers' Rhapsody*
Fri.: *Sunday in the Park With George*

2:00
2 *As the World Turns*
4 *Another World*
5 *Dennis the Menace*
7 *One Life to Live*
11 *Galaxy Rangers*
31 Wed.: *East-West Roundtable Debate*
Thu.: *Right to Know Special: The Making of the President*
Fri.: *The Presidency and the Constitution*
Mon.: *A Day in the Life of America*
H Wed.: **Movie:** *The Great Caruso*
Thu.: **Movie:** *Memories Never Die*
Fri.: **Movie:** *Jake Speed*
Mon.: **Movie:** *The Elephant Man*
Tue.: **Movie:** *Sweet Liberty*
S Wed.: **Movie:** *Sweet Liberty*

2:30
5 *The Jetsons*
11 *Superfriends*
13 Wed.: *New York's Master Chefs*
Thu.: *Great Chefs of Chicago*
Fri.: *Microwaves Are for Cooking*
Mon.: *Madeleine Cooks:* "Mussels and Lobster"
Tue.: *Yan Can Cook:* "Nouvelle Cuisine"
S Tue.: **Movie:** *Legend*

3:00
2 *Guiding Light*
4 *Santa Barbara*
5 *Silverhawks*
7 *General Hospital*
9 *Hawaii Five-O*
11 *Smurfs*
13 Wed.: *Cats and Dogs*
Thu.: *People, Pets and Dr. Marc*
Fri.: *Victory Garden*
Mon.: *This Old House*
Tue.: *House for All Seasons:* "Self-Reliant Lifestyles"
21 *Lilias, Yoga, and You*
31 *Square One TV*
M Fri.: **Movie:** *Christmas Mountain*
S Thu.: *Shelley Duvall's Tall Tales & Legends: Johnny Appleseed*
Mon.: *Marvin Gaye*

3:30
5 *She-Ra*
11 *Ghostbusters*
13 *Sesame Street*
21 *Hooked on Aerobics*
31 *Video Music Box*
M Wed.: **Movie:** *Pumping Iron II: The Women*
Thu.: **Movie:** *Critters*
Tue.: **Movie:** *Pee-wee's Big Adventure*

4:00
2 *Divorce Court*
4 *Donahue*
5 *He-Man*
7 *Oprah Winfrey Show*
9 *Barnaby Jones*
11 *G.I. Joe*
21 *Mister Rogers*
H Wed.: *Douglas MacArthur*
Thu.: **Movie:** *Animals Are Beautiful People*
Fri.: *The Wilder Summer*

Mon.: *Survival Series* (cc)
Tue.: *Animation*
M Mon.: **Movie:** *Nightwing*
S Wed.: **Movie:** *Animals Are Beautiful People*
Thu.: **Movie:** *The Great Adventure* (cc)
Fri.: *Arthur and the Square Knights of the Round Table*
Mon.: **Movie:** *Come Along With Me*
Tue.: *Shelley Duvall's Tall Tales & Legends: Johnny Appleseed*

4:30
2 *Superior Court*
5 *Thundercats*
11 *Good Times*
13 *Mister Rogers*
21 *Square One TV*
31 Wed.: *The Comprehensive Test Ban* (cc)
Thu.: *Mormons*
Fri.: *The Living Planet*
Mon.: *Drinking and Driving*
Tue.: *Tales of the Unknown South*
H Wed.: *Chicken*
Tue.: **Movie:** *Animals Are Beautiful People*
M Fri.: **Movie:** *Pee-wee's Big Adventure*

5:00
2 4 7 News
5 *Diff'rent Strokes*
9 *Hart to Hart*
11 *Alice*
13 *Square One TV*
21 *Sesame Street*
H Wed.: **Movie:** *The Bridge on the River Kwai*
Fri.: *Welcome Home, Jellybean*
Mon.: *Hang Tight, Willy-Bill*
M Thu.: **Movie:** *Don't Go Near the Water*
Tue.: **Movie:** *Bombs Away*
S Mon.: **Movie:** *A Private History of a Campaign That Failed* (cc)
Tue.: *The Great Love Experiment*

5:30
2 News
5 *Facts of Life*
11 *Sanford and Son*
13 *3-2-1 Contact*
31 *City Comment* (except Fri.)
Fri.: *Albany Tonight*
H Thu.: **Movie:** *Sweet Liberty*
Mon.: **Movie:** *The Great Caruso*
M Wed.: **Movie:** *The Empire Strikes Back* (cc)
S Wed.: *The Hayburners*
Thu.: *Just Another Stupid Kid*
Fri.: *The Secret of Charles Dickens*

5:45
31 *News From City Hall*

Weeknights, May 13–15 and 18–19

WED., MAY 13

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *Gimme a Break*
13 *New Jersey News*
21 *Computer Chronicles*
31 Italian programming (concludes at 8)
S **Movie:** *The Man With One Red Shoe*

6:30
5 *Too Close for Comfort*
7 News
11 *Benson*
13 *Nightly Business Report*
21 *Long Island Report*

7:00
2 4 News
5 *M*A*S*H*
7 *Jeopardy*
9 *$100,000 Pyramid*
11 News
13 *Bodywatch*
21 *Nightly Business Report*

7:30
2 *Wheel of Fortune*
4 *New Newlywed Game*
5 *Current Affair*
7 *Hollywood Squares*
9 *Entertainment Tonight*
11 **Baseball:** Yankees vs. Texas
13 *MacNeil/Lehrer*
21 *Profiles of Nature:* "Elephant Seals"

8:00
2 *Mike Hammer*
4 **Special:** *Highway to Heaven*
5 **Movie:** *V* (1983). Part III of V.
7 *Perfect Strangers*
9 News
21 *Smithsonian World*
31 *Connections*
H **Movie:** *UFOria*
M *A Soul Session*
N **Movie:** *Home of the Brave*
S **Movie:** *Year of the Dragon*

8:30
7 *Head of the Class* (cc)
9 **Baseball:** Mets vs. Houston
13 *Metroline:* "Baby's First Chance." Examines the quantity and quality of prenatal care available in New York City.

9:00
2 *Magnum, P.I.*
7 **Special:** *25 Years of James Bond*
13 *Smithsonian World*
21 *Mormons: Missionaries to the World*
31 *Jacksonville Jazz Festival VII*
M **Movie:** *White Nights*

9:30
4 *Night Court*

10:00
2 *The Equalizer*
4 *St. Elsewere*
5 11 News
7 *Mariah*
13 21 31 *On Stage at Wolf Trap: The National Symphony.* A Tribute to George Gershwin, featuring a special concert by conductor Andrew Liton and the National Symphony Orchestra.
H *On Location: Uptown Comedy Express*
N **Movie:** *Sugarbaby*

10:15
S **Movie:** *Wise Guys*

10:30
11 News

11:00
2 4 7 News
5 *Joan Rivers*
9 *Carol Burnett*
11 *Odd Couple*
13 *The Unquiet Library.* Explores the music division of the Library of Congress.
21 *Monty Python's Flying Circus*
31 *Poldark*
H **Movie:** *Deadly Force*

11:20
M **Movie:** *The Turning Point*

11:30
2 *Adderly*
4 *Tonight Show*
7 *Nightline*
9 *Cannon*
11 *The Honeymooners*
21 *TV Classics: The Adventures of Sherlock Holmes*

12 MIDNIGHT
5 *Taxi*
7 *Nightlife*
11 *Star Trek*
13 *Masterpiece Theatre: Love Song*
21 *Long Island Report*
N **Movie:** *The White Sheik*
S **Movie:** *Street Walkin'*

12:30 a.m.
4 *David Letterman*
5 *WKRP in Cincinnati*
7 *New Dating Game*
9 *Entertainment Tonight*

12:40 a.m.
2 **Movie:** *The Petty Story* (1972). Darren McGavin.
H **Movie:** *St. Elmo's Fire* (cc)

1:00 a.m.
5 *Archie Bunker's Place*
7 **Movie:** *Three on a Date* (1978). June Allyson.
9 *Joe Franklin Show*
11 *Twilight Zone*

1:20 a.m.
M **Movie:** *Lepke*

1:30 a.m.
4 11 News
5 *Get Smart*
S **Movie:** *Off Beat*

2:00 a.m.
2 News
4 *Ask Dr. Ruth*
5 **Movie:** *Hell in the Pacific* (1969). Lee Marvin.
9 **Movie:** *Shepherd of the Hills* (1941). John Wayne.
11 *Twilight Zone*

2:30 a.m.
4 *Crosswits*
11 *Twilight Zone*
H **Movie:** *Stitches*

3:00 a.m.
4 *Sally Jessy Raphaël*
7 *The Avengers*
11 **Movie:** *Sherlock Holmes in Washington* (1943). Basil Rathbone.
M **Movie:** *The Ninth Configuration*

3:10 a.m.
S **Movie:** *Nomads*

3:30 a.m.
4 *New Record Guide*

4:00 a.m.
4 *Ben Casey*
5 *Make Room for Daddy*
7 *Guns of Will Sonnett*
9 *World at War*

4:05 a.m.
H **Movie:** *Band of the Hand*

4:30 a.m.
7 *Tales of the Unexpected*
11 *One Step Beyond*

4:50 a.m.
S **Movie:** *Animals Are Beautiful People*

5:00 a.m.
4 *Here's Lucy*
7 *Card Sharks*
9 News
11 *One Step Beyond*
M **Movie:** *The Quiet Earth*

5:30 a.m.
4 *Here's Lucy*
7 *Morning Stretch*
11 News

THU., MAY 14

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *Gimme a Break*
13 *New Jersey News*
21 *Bodywatch*
31 Italian programming (concludes at 8)
S **Movie:** *It Happened at the World's Fair*

6:30
5 *Too Close for Comfort*
7 News
11 *Benson*
13 *Nightly Business Report*
21 *Long Island Report*

7:00
2 4 News
5 *M*A*S*H*
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *The Jeffersons*
13 *Profiles of Nature:* "Warblers"
21 *Nightly Business Report*
M **Movie:** *Seven Brides for Seven Brothers*

7:30
2 *Wheel of Fortune*
4 *New Newlywed Game*
5 *Current Affair*
7 *Hollywood Squares*
9 *Entertainment Tonight*
11 News
13 *MacNeil/Lehrer*
21 *Profiles of Nature:* "The Black Bear"
H **Movie:** *On the Edge*

8:00
2 *Scarecrow & Mrs. King*
4 *Cosby Show*
5 **Movie:** *V* (1983). Part IV of V.
7 *Our World*
9 News
11 **Movie:** *The Howling* (1981). Dee Wallace, Dennis Dugan.
21 *Wild America:* "The Man Who Loved Bears"
31 *In Search of the Constitution*
N **Movie:** *1984*
S **Movie:** *Legend*

8:30
4 *Family Ties*
9 **Baseball:** Mets vs. Houston
13 *Currents:* "The New Age." A visit to a holistic health fair, where people pay to learn about out-of-body experiences and biofeedback.
21 *This Old House*

9:00
2 *Simon & Simon*
4 *Cheers*
7 *Jack and Mike*
13 *In Search of the Constitution: Mr. Justice Brennan*
21 *Mystery!: Malice Aforethought*
31 *Masterpiece Theatre: Love Song*
H **Movie:** *Gulag*
M **Movie:** *Silverado*

9:30
4 *Nothing in Common*
S **Movie:** *Amadeus*

10:00
2 *Knots Landing*
4 *L.A. Law*
5 11 News
7 *20/20*
13 *The Presidency and the Constitution*
21 *Masterpiece Theatre: Love Song*
31 *Mystery!: Malice Aforethought*
N **Movie:** *Variety Lights*

10:30
11 News

11:00
2 4 7 News
5 *Joan Rivers*
9 *Carol Burnett*
11 *Odd Couple*
13 *Vive La France!:* To be announced
21 *Monty Python's Flying Circus*
31 *Poldark*

11:15
H *The Hitchhiker*

11:30
2 *Night Heat;* or NBA Conference Semifinal game (if necessary)
4 *Tonight Show*
7 *Nightline*
9 *Cannon*
11 *The Honeymooners*
21 *TV Classics: The Jack Benny Show*
M **Movie:** *48 HRS.*

11:45
H **Movie:** *Cut and Run*

12 MIDNIGHT
5 *Taxi*
7 *Nightlife*
11 *Star Trek*
21 *Long Island Report*
N **Movie:** *Spring Symphony*

12:30 a.m.
4 *David Letterman*
5 *WKRP in Cincinnati*
7 *New Dating Game*
9 *Entertainment Tonight*
S *Cheech & Chong Get Out of My Room*

12:40 a.m.
2 **Movie:** *Arch of Triumph* (1985). Anthony Hopkins; or NBA game (if necessary).

1:00 a.m.
5 *Archie Bunker's Place*
7 **Movie:** *When the Circus Came to Town* (1981). Elizabeth Montgomery.
9 *Joe Franklin Show*
11 *Twilight Zone*
S **Movie:** *Vision Quest*

1:10 a.m.
M **Movie:** *R.S.V.P.*

1:15 a.m.
H **Movie:** *Terminal Choice*

1:30 a.m.
4 11 News
5 *Get Smart*

2:00 a.m.
2 News
4 *Ask Dr. Ruth*
5 **Movie:** *Royal Hunt of the Sun* (1969). Robert Shaw.
9 **Movie:** *Smoke in the Wind* (1971). John Ashley.
11 *Twilight Zone*

2:30 a.m.
4 *Crosswits*
11 *Lifestyles of the Rich and Famous*

2:40 a.m.
M **Movie:** *Assault on Precinct 13*

2:55 a.m.
S **Movie:** *Murphy's Law*

3:00 a.m.
4 *Sally Jessy Raphaël*
7 *The Avengers*
H **Movie:** *My Man Adam*

3:30 a.m.
4 *New Record Guide*
11 **Movie:** *Sherlock Holmes Faces Death* (1943). Basil Rathbone.

4:00 a.m.
4 *Ben Casey*
7 *Guns of Will Sonnett*
9 *World at War*

4:15 a.m.
M **Movie:** *The Pope of Greenwich Village*

4:20 a.m.
5 *Make Room for Daddy*

4:30 a.m.
7 *Tales of the Unexpected*
H **Movie:** *Sweet Liberty* (cc)

4:40 a.m.
S *Shelley Duvall's Tall Tales & Legends: Johnny Appleseed*

5:00 a.m.
4 *Here's Lucy*
7 *Card Sharks*
9 News
11 *One Step Beyond*

5:30 a.m.
4 *Here's Lucy*
7 *Morning Stretch*
11 News

5:40 a.m.
S **Movie:** *Rustlers' Rhapsody*

FRI., MAY 15

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *Gimme a Break*
13 *New Jersey News*
21 *Microwaves Are for Cooking:* "Italian"
31 Italian programming (concludes at 8)
H **Movie:** *Silver Bears*
M **Movie:** *Act of Violence*

6:30
5 *Too Close for Comfort*
7 News
11 *Benson*
13 *Nightly Business Report*
21 *Long Island Report*
S **Movie:** *Modern Times*

7:00
2 4 News
5 *M*A*S*H*
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *The Jeffersons*
13 *Sneak Previews*
21 *Nightly Business Report*

7:30
2 *Wheel of Fortune*
4 *New Newlywed Game*
5 *Current Affair*
7 *Hollywood Squares*
9 *Entertainment Tonight*
11 News
13 *MacNeil/Lehrer*
21 *Profiles of Nature:* "Warblers"

8:00
2 **Special:** *Cathy.* Animated special based on the comic-strip character.
4 *Roomies*
5 **Movie:** *V* (1983). Part V of V.
7 *Webster*
9 News
11 **Movie:** *Losin' It* (1983). Tom Cruise.
21 *Nature:* "The Lords of Hokkaido"
31 *Washington Week in Review*
H **Movie:** *My Science Project*
M **Movie:** *Breathless*
N **Movie:** *Utu*
S *Brothers*

8:30
2 **Special:** *Blondie.* Animated special based on the comic-strip character.
4 *Amazing Stories*
7 *Mr. Belvedere*
9 *Million Dollar Chance of a Lifetime*
13 *Wall $treet Week*
31 **Movie:** *Doctor Who*
S **Movie:** *Hard Knocks*

9:00
2 *Dallas.* Season finale.
4 **Special:** *Miami Vice*
7 **Movie:** *Island Sons* (1986). Timothy Bottoms.
9 **Movie:** *Marooned* (1969). Gregory Peck.
13 *Great Performances: Quartermaine's Terms.* John Gielgud. Simon Grays's poignant play follows the lives of a group of teachers at Oxford University in the 1960s.
21 **Movie:** *Sweet Bird of Youth* (1962). Paul Newman, Geraldine Page.
S *Gallagher: The Bookkeeper*

9:45
H **Movie:** *Short Circuit*

10:00
2 *Falcon Crest.* Season finale.
5 11 News
M **Movie:** *Jo Jo Dancer, Your Life Is Calling*
N **Movie:** *Bed and Board*
S *Championship Boxing*

10:30
11 News

11:00
2 4 7 News
5 *Joan Rivers*
11 *At the Movies*
13 **Movie:** *Cousin, Cousine* (1975). Victor Lanoux. Superb love story of two cousins who have an affair when their spouses run off.
21 *Wall $treet Week*
31 *Mini Playhouse:* "The Dot"

11:30
2 *Keep on Cruisin';* or NBA Conference Semifinal game (if necessary)
4 *Tonight Show*
7 *Nightline*
9 *Cannon*
11 *The Honeymooners*
21 *Washington Week in Review*
H **Movie:** *Vision Quest*

11:40
M *Comedy Experiment*

12 MIDNIGHT
5 *Taxi*
7 *Nightlife*
11 *Star Trek*
21 *Long Island Report*
N *Rock Around the Kremlin*

12:30 a.m.
2 **Movie:** *Rachel, Rachel* (1974). Joanne Woodward; or NBA game (if necessary).
4 *Friday Night Videos*
5 *Star Search*
7 *Hot Tracks*
9 *Entertainment Tonight*
S **Movie:** *American Ninja*

12:40 a.m.
M **Movie:** *The Sensuous Nurse*

1:00 a.m.
9 *Joe Franklin Show*
11 *Run Away With the Rich and Famous*
N *British Rock: The First Wave*

1:20 a.m.
H **Movie:** *Game of Death*

1:30 a.m.
5 *Dream Girl*
11 News

2:00 a.m.
4 News
5 *Solid Gold*
7 **Movie:** *Copacabana* (1947). Groucho Marx.
9 *Saturday Night Live*
11 *Twilight Zone*
M **Movie:** *Life of Brian*

2:15 a.m.
S **Movie:** *The Happy Hooker Goes Hollywood*

2:30 a.m.
2 **Movie:** *Poor Devil* (1972). Sammy Davis Jr.; or NBA game (if necessary).
4 *Crosswits*
11 *Twilight Zone*

3:00 a.m.
4 *Sally Jessy Raphaël*
5 **Movie:** *Sunset Cove* (1978). Jay Larson.
9 *Saturday Night Live*
11 **Movie:** *Sherlock Holmes and the Spider Woman* (1944). Basil Rathbone.

3:05 a.m.
H **Movie:** *Creator*

3:30 a.m.
4 *Music City USA*

3:35 a.m.
M **Movie:** *Jo Jo Dancer, Your Life Is Calling* (cc)

3:50 a.m.
7 **Movie:** *Backlash* (1956). Richard Widmark.
S *Sunday in the Park With George*

4:00 a.m.
4 *New Record Guide*
9 *World at War*

4:15 a.m.
2 *Strike It Rich*

4:30 a.m.
4 *Here's Lucy*
11 *One Step Beyond*

4:35 a.m.
5 *Make Room for Daddy*

4:45 a.m.
2 *Strike It Rich*

4:55 a.m.
H **Movie:** *Jake Speed*

5:00 a.m.
4 *Ben Casey*
9 News
11 *U.S. Farm Report*

5:15 a.m.
2 *Newsmakers*
M **Movie:** *Black Moon Rising*

5:30 a.m.
7 *Branded*
9 11 News

MON., MAY 18

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *Gimme a Break*
13 *New Jersey News*
21 *Victory Garden*
31 Italian programming (concludes at 8)
M **Movie:** *Never So Few*

6:30
5 *Too Close for Comfort*
7 News
11 *Benson*
13 *Nightly Business Report*
21 *Long Island Report*
S **Movie:** *Rustlers' Rhapsody*

7:00
2 4 News
5 *M*A*S*H*
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *The Jeffersons*
13 *Wild America:* "Wild Wings"
21 *Nightly Business Report*

7:30
2 *Wheel of Fortune*
4 *New Newlywed Game*
5 *Current Affair*
7 *Hollywood Squares*
9 *Entertainment Tonight*
11 News
13 *MacNeil/Lehrer*
21 *Profiles of Nature:* "Woodpeckers"
H *Fraggle Rock*

8:00
2 *Kate & Allie*
4 *ALF*
5 **Movie:** *Revenge of the Nerds* (1984). Anthony Edwards.
7 **Special:** *Happy Birthday, Hollywood*
9 News
11 **Movie:** *Missing in Action* (1984). Chuck Norris. Norris fights his way out of prison camp.
21 *Assignment Adventure:* "Transatlantic Diary"
31 *Tales of the Unknown South.* Premiere of series based on stories by Southern authors.
H **Movie:** *Daffy Duck's Movie: Fantastic Island*
M **Movie:** *Poltergeist II: The Other Side*
N **Movie:** *Mr. Love*
S *Shelley Duvall's Tall Tales & Legends: John Henry*

8:30
2 *My Sister Sam*
4 *Valerie*
9 *Million Dollar Chance of a Lifetime*
13 *Adam Smith's Money World*

9:00
2 *Newhart*
4 **Movie:** *Six Against the Rock* (1986). David Carradine. True story of six cons trying to escape from Alcatraz in 1946.
9 **Movie:** *Ice Station Zebra* (1968). Rock Hudson.
13 *American Playhouse: Gal Young 'Un.* David Peck. A young opportunist tries to charm a backwoods widow out of her money; based on an O. Henry short story.
21 *Nature of Things:* "The Comet's Return." Uses animation to explain comets.
31 *America's Musical Theatre:* "Happy Ending"
S **Movie:** *Vision Quest*

9:30
2 *Designing Women*
H **Movie:** *Better Off Dead*
M **Movie:** *Iron Eagle*

10:00
2 *Cagney & Lacey*
5 11 News
21 *Project XX: The Real West.* Gary Cooper narrates this authentic portrait of the American West from 1849–1900.
N **Movie:** *Wild Duck*

10:30
11 News

11:00
2 4 7 News
5 *Joan Rivers*
11 *Odd Couple*
13 *Upstairs, Downstairs*
21 *Monty Python's Flying Circus*
31 *Poldark*
S **Movie:** *Wise Guys*

11:30
2 *Simon & Simon*
4 *Tonight Show*
7 *Nightline*
11 *The Honeymooners*
21 *TV Classics: I Remember Mama*
H **Movie:** *Stitches*
M **Movie:** *Black Moon Rising*

12 MIDNIGHT
5 *Taxi*
7 *Nightlife*
9 *Carol Burnett*
11 *Star Trek*
21 *Long Island Report*
N **Movie:** *Sugarbaby*

12:30 a.m.
4 *David Letterman*
5 *WKRP in Cincinnati*
7 *New Dating Game*
9 *Entertainment Tonight*

12:40 a.m.
2 **Movie:** *This Girl for Hire* (1983). Bess Armstrong.
S *Marvin Gaye*

1:00 a.m.
5 *Archie Bunker's Place*
7 **Movie:** *The Gatling Gun* (1972). Guy Stockwell.
9 *Joe Franklin Show*
11 *Twilight Zone*

1:05 a.m.
H **Movie:** *My Chauffeur*

1:15 a.m.
M **Movie:** *Breathless*

1:30 a.m.
4 11 News
5 *Get Smart*

1:50 a.m.
S **Movie:** *The Warrior and the Sorceress*

2:00 a.m.
2 News
4 *Ask Dr. Ruth*
5 **Movie:** *Incident on a Dark Street* (1972). James Olson.
9 **Movie:** *Stiletto* (1969). Alex Cord.
11 *Twilight Zone*

2:30 a.m.
4 *Crosswits*
11 *Twilight Zone*

2:45 a.m.
H **Movie:** *Deadly Force*

2:55 a.m.
M **Movie:** *Poltergeist II: The Other Side*

3:00 a.m.
4 *Sally Jessy Raphaël*
7 *The Avengers*
11 *Keys to Success*

3:20 a.m.
S **Movie:** *Best Revenge*

3:30 a.m.
4 *New Record Guide*
11 **Movie:** *Dimension 5* (1967). Jeffrey Hunter.

4:00 a.m.
4 *Ben Casey*
5 *Make Room for Daddy*
7 *Guns of Will Sonnett*
9 *World at War*

4:25 a.m.
H **Movie:** *Paris, Texas*
M **Movie:** *48 HRS.*

4:30 a.m.
7 *Tales of the Unexpected*

4:55 a.m.
S **Movie:** *Amadeus*

5:00 a.m.
4 *Here's Lucy*
7 *Card Sharks*
9 News

5:30 a.m.
4 *Here's Lucy*
7 *Morning Stretch*
11 News

TUE., MAY 19

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *Gimme a Break*
13 *New Jersey News*
21 *Innovation:* "Homosexuality—Nature vs. Nurture"
31 Italian programming (concludes at 8)
S *The Paper Chase*

6:15
H **Movie:** *UFOria*

6:30
5 *Too Close for Comfort*
7 News
11 *Benson*
13 *Nightly Business Report*
21 *Long Island Report*
M **Movie:** *Christmas Mountain*

7:00
2 4 News
5 *M*A*S*H*
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *The Jeffersons*
13 *Nature Watch*
21 *Nightly Business Report*

7:30
2 *Wheel of Fortune*
4 *New Newlywed Game*
5 *Current Affair*
7 *Hollywood Squares*
9 **Baseball:** Mets vs. San Diego
11 News
13 *MacNeil/Lehrer*
21 *Profiles of Nature:* "Ground Squirrels"

8:00
2 *West 57th*
4 *Matlock*
5 **Movie:** *Love and Bullets* (1979). Charles Bronson.
7 *Who's the Boss?*
11 **Movie:** *Red Dawn* (1984). Charlie Sheen.
21 *Nova:* "Nomads of the Rain Forest"
31 *Fairly Secret Army*
H **Movie:** *Conspiracy: The Trial of the Chicago 8*
M **Movie:** *Sweet Dreams*
N **Movie:** *A Sunday in the Country*
S **Movie:** *Echo Park*

8:30
7 *Growing Pains*
13 *Innovation:* "Homosexuality—Nature vs. Nurture." The causes of homosexuality; includes interviews with scientists as well as gay men and women.
31 *The Two Ronnies*

9:00
2 **Movie:** *Roses Are for the Rich* (1987). Part II of II. Lisa Hartman. (Part I, Sun., 5/17 at 9.)
4 *Hunter*
7 **Special:** *The American Comedy Awards*
13 *Nova:* "Nomads of the Rain Forest." A visit with a tribe of Indians in a remote corner of Ecuador.
21 *Odyssey:* "The Three Worlds of Bali." A visit to the Indonesian island, where the arts influence

almost every aspect of daily life.
31 *Bergerac*

10:00
4 *Hill Street Blues*
5 11 News
13 *Frontline:* "The Bloods of Nam." Black soldiers discuss the discrimination they confronted in Vietnam.
21 *Managing Our Miracles: Health Care in America*
31 *Solo.* British comedy.
H *The Hitchhiker*
M **Movie:** *Haywire*
N **Movie:** *Home of the Brave*
S *Brothers*

10:15
9 *Kiner's Korner*

10:30
9 11 News
31 *Open All Hours*
H **Movie:** *Sweet Liberty*
S **Movie:** *Hard Knocks*

11:00
2 4 7 News
5 *Joan Rivers*
9 *Carol Burnett*
11 *Odd Couple*
13 *Intercom:* "The Mormons—Missionaries to the World." Focuses on the Mormon church, one of the fastest-growing and wealthiest religious institutions in the world.
21 *Monty Python's Flying Circus*
31 *Poldark*
S **Movie:** *Legend*

11:30
2 *T.J. Hooker*
4 *Tonight Show*
7 *Nightline*
9 *Cannon*
11 *The Honeymooners*
21 *TV Classics: The Trouble With Father*

12 MIDNIGHT
5 *Taxi*
7 *Nightlife*
11 *Star Trek*
13 *Mystery!: Malice Aforethought*
21 *Long Island Report*
N **Movie:** *The Good Fight*

12:20 a.m.
H **Movie:** *St. Elmo's Fire*

12:25 a.m.
M **Movie:** *The Grasshopper*

12:30 a.m.
4 *David Letterman*
5 *WKRP in Cincinnati*
7 *New Dating Game*
9 *Entertainment Tonight*

12:40 a.m.
2 **Movie:** *Institute for Revenge* (1979)
S *Sunday in the Park With George*

1:00 a.m.
5 *Archie Bunker's Place*
7 **Movie:** *Dr. Ehrlick's Magic Bullet* (1940). Ruth Gordon.
9 *Joe Franklin Show*
11 *Twilight Zone*

1:30 a.m.
4 11 News
5 *Get Smart*

2:00 a.m.
2 News
4 *Ask Dr. Ruth*
5 **Movie:** *McMillan: Night Train to L.A.* (1977). Rock Hudson, Susan Saint James.
9 **Movie:** *A Season for Assassins* (1977). Martin Balsam.
11 *Twilight Zone*

2:05 a.m.
M **Movie:** *Things Are Tough All Over*

2:10 a.m.
H **Movie:** *Band of the Hand*

2:30 a.m.
4 *Crosswits*
11 *Twilight Zone*

3:00 a.m.
4 *Sally Jessy Raphaël*
7 *The Avengers*
11 **Movie:** *Curse of the Werewolf* (1961). Oliver Reed.

3:15 a.m.
S **Movie:** *Street Walkin'*

3:30 a.m.
4 *New Record Guide*

3:40 a.m.
M **Movie:** *The Quiet Earth*

4:00 a.m.
4 *Ben Casey*
5 *Make Room for Daddy*
7 *Guns of Will Sonnet*
9 *World at War*

4:05 a.m.
H **Movie:** *Heated Vengeance*

4:30 a.m.
7 *Tales of the Unexpected*

4:45 a.m.
S *Cheech & Chong Get Out of My Room*

5:00 a.m.
4 *Here's Lucy*
7 *Card Sharks*
9 News
11 *One Step Beyond*

5:15 a.m.
M **Movie:** *Lepke*

5:20 a.m.
S *The Paper Chase*

5:30 a.m.
4 *Here's Lucy*
7 *Morning Stretch*
11 News

Weekend, May 16–17

SAT., MAY 16

6:00 a.m.
4 *New Wilderness*
5 *I Love Lucy*
7 *New Dating Game*
9 *David Toma*
11 *Christian Science*

6:30 a.m.
2 *Patchwork Family*
4 *Here's Lucy*
5 *World Tomorrow*
7 *Hee Haw!*
9 *Face-off*
11 *Josie and the Pussycats*
S **Movie:** *Table for Five*

7:00 a.m.
4 *Cliffwood Avenue*
5 *Popeye*
7 *Wild Kingdom*
9 *New Jersey People*
11 *Photon*
H *Chicken*
M **Movie:** *The Omega Man*

7:30 a.m.
2 *Young Universe*
4 *Hickory Hideout*
5 *Wonderama*
7 *Kids Are People Too*
9 *In Depth*
11 *Photon*
H **Movie:** *Legend*

8:00 a.m.
2 *Berenstain Bears*
4 *Kissyfur*
5 *Danger Mouse*
7 *The Wuzzles*
9 *Hispanic Horizon*
11 *Bionic Six*
13 *Adam Smith's Money World*
21 *Sesame Street*

8:30 a.m.
2 *Wildfire*
4 *Gummi Bears*
5 *Lady, Lovely Locks*
7 *Care Bears Family*
9 *Meet the Mayor*
11 **Movie:** *Sherlock Holmes and the Secret Weapon* (1942). Basil Rathbone.
13 *Wall $treet Week*
S *Laurel & Hardy's Laughing 20s*

9:00 a.m.
2 *Muppet Babies*
4 *Smurfs*
5 *Popples*
7 *Flintstone Kids*
9 *Whiz Kids*
13 *Washington Week in Review* (cc)
21 **Movie:** *A Farewell to Arms* (1932). Gary Cooper, Helen Hayes.
H **Movie:** *Wonder of It All*
M **Movie:** *A View to a Kill*

9:30 a.m.
5 *Get Along Gang*
13 *One-on-One*

10:00 a.m.
2 *Pee-wee's Playhouse*
5 *Wrestling Challenge*
7 *Real Ghostbusters*
9 *Insiders*
11 *Soul Train*
13 *The Presidency and the Constitution*
31 *Body Electric*
S **Movie:** *Seven Brides for Seven Brothers*

10:30 a.m.
2 *Teen Wolf*
4 *Alvin*
7 *Pound Puppies*
21 *The Moviemakers:* "The Art of Acting." Top Hollywood stars talk about their profession.
31 *Know Zone*
H **Movie:** *Poltergeist II: The Other Side*

11:00 a.m.
2 *Galaxy High*
4 *Foofur*
5 *Star Search*
7 *Bugs Bunny and Tweety*
9 *Wrestling Spotlight*
11 *F-Troop*
13 *Tony Brown's Journal:* "How Women Get AIDS"
21 *Victory Garden*
31 *Square One TV*

11:30 a.m.
2 *Story Break*
4 *Punky Brewster*
7 *All New Ewoks*
11 *This Week in Baseball*
13 *Open Mind:* "Religion, Money, and Politics"
21 *From a Country Garden*
31 *Owl TV*
M **Movie:** *The Molly Maguires*

12 NOON
2 *Rock 'n' Wrestling*
4 *Lazer Tag Academy*
5 *World of Disney*
7 *Weekend Specials*
9 *Black Sheep Squadron*
11 *Women's Wrestling*
13 *G.E.D. Preparation*
21 *Gourmet Cooking*
31 *Video Music Box*
H **Movie:** *UFOria*
S **Movie:** *Fire With Fire*

12:30
4 *Kid Video*
7 *Health Show*
13 *G.E.D. Preparation*
21 *This Old House*

1:00
2 *Young Universe*
4 **Baseball:** Chicago Cubs vs. Houston
5 **Movie:** *Catastrophe* (1977). William Conrad narrates this look at some of the world's most devastating disasters.
7 *American Bandstand*
9 **Movie:** *Kansas City Bomber* (1972). Raquel Welch.
11 **Movie:** *Mr. Majestyk* (1974). Charles Bronson.
13 *Metroline*
21 *Frugal Gourmet*
31 *All About TV*

1:30
2 *Cover Story*
7 *Hot Tracks*
13 *Silk Screen.* New series dealing with Asian-American subjects.
21 *French Chef*
31 *Cityscope*
M **Movie:** *Cimarron*

2:00
2 **Golf:** Colonial Invitational
13 *American Playhouse: Charlie's Aunt*
21 *Joy of Painting*
31 *World TV Presents*
H *Chicken*
S **Movie:** *The Man With One Red Shoe*

2:30
7 *Ebony/Jet Showcase*
21 *Magic of Oil Painting*
H **Movie:** *Megaforce*

3:00
5 **Movie:** *King Fu Warlords* (1974)
7 *Wide World of Sports*
9 **Movie:** *A Man Called Sledge* (1971). James Garner.
11 *Twilight Zone*
21 *Rod and Reel*

3:30
2 **Basketball:** NBA Playoff game
11 *Music Machine*
21 *Motorweek*
S *Championship Boxing*

4:00
4 **Baseball:** Baltimore vs. California
11 *Puttin' On the Hits*
13 *Nova:* "The Mystery of Animal Pathfinder"
21 *Woodright's Shop*
31 *American Interests*
M *Screen Legends:* "James Stewart"

4:30
7 **Horse Racing:** The Preakness Stakes
11 *Dance Fever*
21 *This Old House*
31 *European Journal*
H **Movie:** *Dragonslayer*
M **Movie:** *The Spirit of St. Louis*

5:00
5 *Mission: Impossible*
9 Wrestling
11 *One Big Family*
13 *Innovation:* "You Won't Feel a Thing"
21 *Science Gazette*
31 *Country Express*

5:30
11 *What a Country*
13 *Newton's Apple*
21 *Brainstormers*
31 *Right to Know*

6:00
2 *The People*
7 News
5 *What's Happening Now?*
9 *Bosom Buddies*
11 *Fame*
13 *Nature:* "Lords of Hokkaido"
21 *Austin City Limits*
31 *Images/Imagenes*
S **Movie:** *Table for Five*

6:30
2 7 News
5 *Small Wonder*
9 *New Gidget*
31 *Black and White*
H **Movie:** *Legend*

7:00
2 News
4 *Strictly Business*
5 *M*A*S*H*
7 *Siskel & Ebert & the Movies*
9 *It's a Living*
11 *Tales From the Darkside*
13 *Know Zone.* Examines two apes who have been taught to use sign language.
21 *Wonderworks*
31 *Looking East*
M *A Soul Session*

7:30
2 *Wheel of Fortune*
4 *Throb*
5 *9 to 5*
7 *New York Views*
9 *Mama's Family*
11 *Charles in Charge*
13 *Wild America:* "Wild Wings"
31 *Faces of Japan*

8:00
2 **Movie:** *Dallas: The Early Years* (1986)
4 *Facts of Life*
5 **Movie:** *Action in the North Atlantic* (1943). Humphrey Bogart.
7 *Starman*
9 News
11 **Movie:** *Jaws* (1975). Richard Dreyfuss.
13 *Wonderworks: Almost Partners*
21 *All Creatures Great and Small*
31 *Upstairs, Downstairs*
H **Movie:** *Poltergeist II: The Other Side*
M **Movie:** *The Gig*
S **Movie:** *Fire With Fire*

8:05
N **Movie:** *The 400 Blows*

8:30
4 *Sweet Surrender*
9 *House Calls*

9:00
4 *Golden Girls*
7 *Ohara*
9 **Movie:** *Seems Like Old Times* (1980). Goldie Hawn.
13 *Mystery!: Malice Aforethought*
21 *Good Neighbors*
31 *Prisoner*

9:30
4 *Me and Mrs. C*
21 *Mother and Son*
H *The Hitchhiker*
M **Movie:** *A View to a Kill*

10:00
4 *Hunter*
5 News
7 *Spenser: For Hire*
13 *Film on Film:* "Hollywood." Part III of XIII. A profile of actor Roscoe "Fatty" Arbuckle.
21 *Agony*
31 *Blake's Seven*
H **Movie:** *Conspiracy: The Trial of the Chicago 8*
N **Movie:** *Ginger & Fred*
S *Paul Simon's Graceland*

10:30
5 *Sports Extra*
11 News
21 *Butterflies*

11:00
2 4 7 News
5 **Movie:** *Hopscotch* (1980). Walter Matthau.
9 *Benny Hill*
11 **Movie:** *Bullitt* (1968). Steve McQueen.
13 **Movie:** *Sweet Bird of Youth* (1962). Geraldine Page, Paul Newman. Terrific film version of the Tennessee Williams play about a gigolo who returns to his hometown accompanied by a has-been, neurotic actress; marvelous performances by Newman and Page.
21 *Monty Python's Flying Circus*
31 *Eye on Dance*

11:30
4 *Saturday Night's Main Event*
7 News
9 **Movie:** *Berserk* (1968). Joan Crawford.
21 **Movie:** *Charlie Chaplin Festival.* Four Chaplin shorts including *The Adventurer, The Cure, Easy Street,* and *The Immigrant.*
31 *State of the Arts*
S **Movie:** *It's Not the Size That Counts*

11:45
2 **Movie:** *Paper Moon* (1973). Ryan O'Neal, Tatum O'Neal, Madeline

Kahn. A tough little girl and a con man team up to sell bibles in this hilarious comedy directed by Peter Bogdonovich; Oscar for Tatum O'Neal.
7 **Movie:** *Car Wash* (1976). Franklin Ajaye.
M **Movie:** *Pray for Death*

12 MIDNIGHT
H **Movie:** *Band of the Hand*

12:15 a.m.
N **Movie:** *Absolute Beginners*

1:00 a.m.
4 *Ask Dr. Ruth*
5 **Movie:** *Friendly Fire* (1979). Carol Burnett. Emmy award–winning drama of a rural American couple who try to cope with the government's indifference to their son's death in Vietnam.

1:10 a.m.
S **Movie:** *Echo Park*

1:25 a.m.
M **Movie:** *Star Crystal*

1:30 a.m.
4 *Off the Wall*
9 *MTV Top 20 Video*
11 *Silent Tragedy*

1:45 a.m.
7 **Movie:** *The Fountainhead* (1949). Gary Cooper.

1:55 a.m.
H **Movie:** *Perfect*

2:00 a.m.
2 11 News
4 *Dancin' to the Hits*

2:30 a.m.
4 **Movie:** *The Man Who Knew Too Much* (1934). Leslie Banks.
9 *Saturday Night Live*
11 News

2:45 a.m.
2 *Strike It Rich*

2:50 a.m.
S **Movie:** *Porky's Revenge*

3:00 a.m.
11 **Movie:** *Seconds* (1966). Rock Hudson.

3:05 a.m.
M **Movie:** *Richard Pryor Live on the Sunset Strip*

3:15 a.m.
2 *Strike It Rich*

3:30 a.m.
9 *World at War*

3:45 a.m.
2 *Strike It Rich*

4:00 a.m.
4 *Here's Lucy*
7 **Movie:** *Italian Connection* (1973). Henry Silva.
H **Movie:** *The Blue Lagoon*

4:15 a.m.
2 **Movie:** *A Matter of Wife . . . and Death* (1975). Rod Taylor.

4:25 a.m.
S **Movie:** *The Man With One Red Shoe*

4:30 a.m.
9 *World at War*
M **Movie:** *A View to a Kill*

5:00 a.m.
4 *Ben Casey*
11 *Insight*

5:30 a.m.
7 *New York Views*
9 11 News

SUN., MAY 17

6:00 a.m.
2 *Community*
4 *Joy of Gardening*
5 *Hour of Power*
7 *Greatest Sports Legends*
9 *In Depth*
11 *Christopher Close-up*
S *Umbrella Jack*

6:05 a.m.
H **Movie:** *One on One*

6:15 a.m.
11 *Davey and Goliath*

6:30 a.m.
2 *Young Universe*
4 *Today in New York*
7 *Christopher Close-up* (cc)
9 *New Jersey People*
11 *Christian Science*
S *Race for 1*

6:45 a.m.
M **Movie:** *You Can't Take It With You*

7:00 a.m.
2 *Way to Go*
4 *Funtastic World of Hanna-Barbera*
5 *Jimmy Swaggart*
7 *Faith for Today*
9 *Face-off*
11 *Gospel Hour*

7:30 a.m.
2 *For Our Times*
7 *This Is the Life*
9 *Meet the Mayors*
13 *Sesame Street*
S **Movie:** *Manny's Orphans*

8:00 a.m.
2 To be announced
5 *I Love Lucy*
7 *Insight*
9 *Point of View*
11 *Ever Increasing Faith*
21 *Owl/TV*
31 Italian programming (concludes at 2)
H *Fraggle Rock*

8:30 a.m.
5 *Sunday Mass*
7 *Tiempo*
9 *Sunday Mass*
13 *Mister Rogers' Neighborhood*
21 *Know Zone*
H *Seabert*

9:00 a.m.
2 *Sunday Morning News*
4 *Visiones*
5 *McCreary Report*
7 *Showcase of Homes*
9 *Oral Roberts*
11 *Inhumanoids*
13 *Sesame Street*
21 *Wonderworks*
H **Movie:** *Desert Bloom*
M **Movie:** *Once Bitten*
S *I Don't Know Who I Am*

9:30 a.m.
4 *Positively Black:* "Black Inventors"
7 *World of Photography*
9 *World Tomorrow*
11 *Jem*

10:00 a.m.
4 *Essence*
5 *World of Disney*
7 *America's Top 10*
9 *Hour of Power*
11 *Bionic Six*
13 *Supergran*
21 *Good Neighbors*
S **Movie:** *Dragonslayer*

10:30 a.m.
2 *Face the Nation*
4 *McLaughlin Group*
7 *Hollywood Close-up*
11 *This Week in Baseball*
13 *Knowzone*
21 *Mother and Son*
M **Movie:** *My Other Husband*

11:00 a.m.
2 *Community*
4 *Meet the Press*
5 **Movie:** *Tarzan's New York Adventure* (1942). Johnny Weissmuller.
7 *News Conference*
9 *New Gidget*
11 **Movie:** *Hit the Ice* (1943). Abbott and Costello.
13 *Wonderworks: Almost Partners*
21 *Agony*
H **Movie:** *Tribute*

11:30 a.m.
2 *Newsmakers*
4 *News 4orum*
7 *David Brinkley*
9 *Sunday Morning Funnies.* The Laurel and Hardy shorts *Laughing Gravy* and *Chicken Come Home.*
21 *Butterflies*

12 NOON
2 *The People*
4 *First Estate*
13 *This Old House*
21 **Movie:** *Shoah* (1985). Part III of IV.
S *The Paper Chase*

12:30
2 *Cover Story*
4 *Headlines on Trial*
5 **Movie:** *Strike Force* (1975). Cliff Gorman.
7 *Business World*
11 **Movie:** *A Night in Casablanca* (1946). The Marx Brothers.
13 *Inside Albany*
M **Movie:** *Home From the Hill*

1:00
2 **Basketball:** NBA Playoff game
4 *Fight Back*
7 *Like It Is*
9 *My Favorite Martian*
13 *Firing Line*
H *Out of Step*
S **Movie:** *Love Me or Leave Me*

1:30
4 *Heroes: Made in the U.S.A.*
9 **Baseball:** Mets vs. San Francisco

2:00
4 *Wacky World of Sports*
5 **Movie:** *The Devil's Brigade* (1968). William Holden.
7 **Special:** *Say No to Drugs*
13 *Great Performances: Quartermaine's Terms*
31 *World TV Presents* (Chinese programming)
H **Movie:** *The Candidate*

2:30
4 *War of the Stars*
11 *Fame*
21 *The Courage to Care.* Story of the non-Jews who risked their lives to rescue and protect Jews during the Holocaust.

3:00
4 **Racing:** Cannonball of America
21 *Brainstormers*
31 *Washington Week in Review*
M **Movie:** *Fallen Angel*
S **Movie:** *Sweet Liberty*

3:30
2 **Golf:** Colonial Invitational
7 **Racing:** Winston Stock Car Race
11 *National Geographic*
21 *Tony Brown's Journal*
31 *Ask Congress*

4:00
4 *Sportsworld:* "Veteran's Superstar Competition"
13 *Smithsonian World*
21 *Inside Albany*
31 *Tony Brown's Journal*
H **Movie:** *One on One*

4:15
9 *Kiner's Korner*

4:30
9 *Greats of the Game*
11 **Baseball:** Yankees vs. Seattle
21 *Adam Smith's Money World*
31 *World Chronicle*

4:45
5 **Movie:** *Defiance* (1980). Jan-Michael Vincent.

5:00
9 *Buck Rogers*
21 *Wall $treet Week*
31 *Hello Jerusalem*
M *Crazy About the Movies:* Steve McQueen
S **Movie:** *Murder in Space*

5:30
21 *One-on-One*

6:00
2 4 7 News
9 *Police Story*
13 *Currents:* "The New Age"
21 *Nova*
31 *U.S. Nippon Newscope*
H *Fraggle Rock*
M **Movie:** *Don't Go Near the Water*

6:15
31 *Business Nippon*

6:30
2 4 7 News
13 *Washington Week in Review*
H **Movie:** *On the Edge*

6:45
31 *Newscope Special*

7:00
2 *60 Minutes*
4 To be announced
5 *21 Jump Street*
7 *Disney Sunday Movie*
9 *Entertainment This Week*
13 *Adventure:* "Iceland Breakthrough"
21 *Doctor Who*
31 *Japanese Theatre*
S **Movie:** *Dragonslayer*

7:30
11 To be announced

8:00
2 *Murder, She Wrote*
4 To be announced
5 *Married . . . With Children*
9 *David Toma Show*
11 *Lifestyles of the Rich and Famous*
13 *Nature:* "Designed for Living"
31 *A Day in the Life of America*
H **Movie:** *Desert Bloom*
M **Movie:** *Night Shift*

8:05
N **Movie:** *Happiest Days of Our Life*

8:30
5 *Tracey Ullman Show*
9 *Face-off*

9:00
2 **Movie:** *Roses Are for the Rich* (1986). Part I of II. Lisa Hartman. A woman is acccused of murdering the man she thinks killed her husband.
4 **Movie:** *Return of the Six Million Dollar Man and the Bionic Woman* (1986). Lee Majors, Lindsay Wagner.
5 *Mr. President.* George C. Scott stars as the President of the U.S.
7 **Movie:** *Silkwood* (1983). Meryl Streep.
9 *New Jersey People*
11 *Run Away With the Rich and Famous*
13 *Masterpiece Theatre: Love Song*
21 *Blake's Seven*
31 *Actors Theatre Presents: Approaching Lavender*
S **Movie:** *Death Wish 3*

9:30
5 *Duet*
9 *In Depth*
11 *The Jeffersons*
31 *Filmmakers:* "Paul Laxault"

10:00
5 11 News
9 *Straight Talk*
13 *Yes Minister: A Question of Loyalty*
21 *Mystery!: Malice Aforethought*
31 *Window on World TV '85*
H *America Undercover: Drunk and Deadly*
M *Comedy Experiment*
N **Movie:** *Jules and Jim*

10:30
5 Sports
11 *At the Movies*
13 *Monty Python's Flying Circus*
S **Movie:** *Murphy's Law*

11:00
2 4 News
5 *Mission: Impossible*
9 *World Tomorrow*
11 *'Allo 'Allo*
13 *New Television.* Three video essays which attempt to raise consciousness about social injustices.
21 *Nanny II*
H **Movie:** *Secret Admirer*
M **Movie:** *Pumping Iron II: The Women*

11:15
2 News

11:30
9 *It Is Written*
11 *The Honeymooners*

11:45
2 Sports

11:50
7 News

12 MIDNIGHT
2 *Rockford Files*
4 *Sports Machine*
5 *Solid Gold*
9 *Jimmy Swaggart*
11 *Star Trek*
21 *Robert Vickrey: Lyrical Realist.* Film portrait of the celebrated egg tempera painter, filmed on location at the artist's studio in Cape Cod.
N **Movie:** *Tea in the Harem*

12:20 a.m.
7 News
S **Movie:** *The Killing Fields*

12:30 a.m.
4 *Sports Pros and Cons*

12:35 a.m.
7 Sports

12:40 a.m.
H **Movie:** *Hard Choices* (cc)

12:50 a.m.
7 **Movie:** *Ben* (1972). Joseph Campanella.
M **Movie:** *Blume in Love*

1:00 a.m.
2 *Peter Gunn*
4 *Ghost Story*
5 *Value Television*
9 *Joe Franklin Show*
11 *Tales From the Darkside*

1:30 a.m.
2 *Mr. Lucky*
11 News

2:00 a.m.
2 News
4 *Positively Black*
5 *Christian Children's Fund*
9 **Movie:** *The Mind of Mr. Soames* (1970). Terence Stamp.
11 *Wall Street Report*

2:15 a.m.
H *On Location: Uptown Comedy Express*

2:30 a.m.
4 *First Estate*
5 *Look at Me Now*
11 **Movie:** *Escape From Bogen County* (1977). Michael Parks.

2:50 a.m.
7 **Movie:** *Peeper* (1975). Michael Caine, Natalie Wood.
M **Movie:** *Making Love*
S **Movie:** *Sweet Liberty* (cc)

3:00 a.m.
5 *World Vision*

3:15 a.m.
H **Movie:** *Nutcracker*

4:00 a.m.
9 *Return of the Saint*

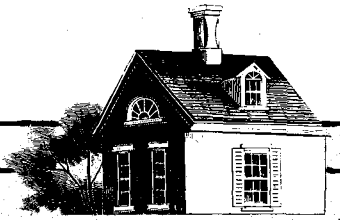
4:30 a.m.
7 *Tales of the Unexpected*
11 *Twilight Zone*

4:45 a.m.
M **Movie:** *Once Bitten*
S *The Paper Chase*

5:00 a.m.
7 *Card Sharks*
9 News
11 *One Step Beyond*
H **Movie:** *On the Edge*

5:30 a.m.
4 *Here's Lucy*
7 *Morning Stretch*
11 News

5:45 a.m.
S **Movie:** *Manny's Orphans*



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Gramercy Pk Area—Sunny studio, L-shaped, drmn, sep kitch. $122,000, Mtn $309. Owner. No brokers. 516-791-1461.

Greenwich Village W.—Small studio, hi ceiling, wood burning fplc, quiet green garden, new kitch & bth. Asking $83,000. Maint only $181. 212-675-2449.

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NEW YORK

TOWN AND COUNTRY PROPERTIES

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New York

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Huff House—Small Mtn resort w/gracious hospitality. Great facilities, food & wine. Roscoe, NY 12776. 914-482-4579.

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200 yrs in the Village of Quogue, Southampton Town, LI. Fully modern 15 rooms most w/priv bths, some w/fplc, all w/TV. Classic American dining. Piano bar with entertainment. Tennis, bicycles and beach privileges. AMEX honored.
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For a private, quiet holiday, come to our cozy mountaintop inn, 75 mi from NYC. Your hosts, the **Jeronimo** family, give personal attention to each guest. 33 Rms, superb Mediterranean cuisine, heated in/outdoor pools, jacuzzi, saunas, tennis. $65-$75 day per person, includes 3 meals. **Walker Valley, NY 914-733-5652. VI/MC**

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Puerto Vallarta—Lux apt, fab views, ocean, pool, maid, sleeps 6. 516-829-8980

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NEW YORK TRAVEL
$25.00 Per Line/$376.00 Per Inch
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HEALTH AND FITNESS

New York Health and Fitness is a weekly feature. **Rates effective with the January 5, 1987 issue:** *one-time ad,* **$40.00** *per line; four consecutive ads,* **$32.45** *per line per issue; seven* consecutive ads, $27.85 per line per issue. 36 characters equal 1 line. (Count each letter, space and punctuation mark as a character.) The first line is available in bold print followed by a dash. No abbreviations. Minimum ad, two lines. Add **$15.** for NYM Box numbers. Display classified ads are available at $400 per inch, one-time insertion. Complete rate card available. **Check or money order must accompany copy and be received every Monday for issue on sale the following Monday.** Phone orders accepted only with American Express, MasterCard, or Visa. **Health and Fitness Section,** Classified Department, New York Magazine, 755 Second Ave., N.Y., N.Y. 10017 212-880-0735. **Contact Mike Fazio or Linda Bama for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

HEALTH/BEAUTY SVCS.

Electrolysis & Skin Care—2 W 86 St or 1198 3rd Ave (69/70 St). 212-874-4406.

Electrolysis-IB Probe, Wax Facials.
Sterilized equipment. Individual probes available. LENORE VALERY (Board Certified). "The Best"-23 Leading Beauty Editors agree. W. 57 St. 212-757-6585.

Clear, Smooth Skin with safe, effective 6-day peeling treatment. Treats acne, pimples, agelines, dry, blotchy skin. Over 40 years of success. Peeler-Pak® home treatment. Send $26 in check, money order or credit card. For FREE brochure write **Skin Culture Institute, Dept. NY-7, 38 West 32 Street, New York, NY 10001**

Waxing, Manicure, Facial, Makeovers
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Look, Feel and Stay Young
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Personal Fitness Associates—Trains you at home/office or weekend getaway 7 days a week. Exercise physiologists & physical therapists on staff. Call for brochure or FREE consultation. **212- 245-6708.**

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Inquire re insurance. Free consultation.
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A GETAWAY WEEKEND IN NYC
Relax... Renew... Recharge...
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Beachblock, 2mi. from Atlantic City
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IN LESS THAN
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FOR ABOUT
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Ads are typeset solid in upper and lower case only. No indent spacing. First words set in boldface type in upper and lower case. Phone numbers must include area code. Approximately 36 characters per line. (Count each letter, space or punctuation as one character). Use punctuation marks for proper sentence structure. Minimum size is two lines.

Commercial ads $40 per line for 1 time order; $32.45 per line for four consecutive weeks; $27.85 per line for 7 consecutive weeks; Real Estate ads $23.95 per line (Flat Rate); Strictly Personal ads $27 per line and $15 for NYM Box Number. Front Page Placement, $50.

As of June 23, 1986, all checks for Strictly Personals must be certified.

Commercial and Real Estate Deadline: Monday at 5 PM for issue on sale following Monday.

Please place my ad under the following heading ____
Please place the following ____________ line ad ____________ time(s), starting in the ____________ issue. (On sale ____________.)

Classified Advertising Dept.
New York Magazine, 755 Second Avenue, New York, NY 10017

SERVICES AND SALES

New York Services and Sales is a weekly feature. **Rates effective with the January 5, 1987 issue:** one-time ad, $40.00 per line; four consecutive ads, $32.45 per line per issue; seven consecutive ads, $27.85 per line per issue. 36 characters equal 1 line. (Count each letter, space and punctuation mark as a character.) The first line is available in bold print followed by a dash. No abbreviations. Minimum ad, two lines. Add **$15.** for NYM Box numbers. Display classified ads are available at $400 per inch, one-time insertion. Complete rate card available. **Check or money order must accompany copy and be received every Monday for issue on sale the following Monday.** Phone orders accepted only with American Express, MasterCard, or Visa. **Services and Sales Section,** Classified Department, New York Magazine, 755 Second Ave., N.Y., N.Y. 10017 212-880-0735. **Contact Ron Stern or Michael Fazio for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

ANTIQUES

Sixth Avenue Arts And Antiques—Outdoors every Sunday, 9am-6pm. The Annex, 25 St. and 6th Ave. Dealer info, 718-965-1076. Free parking.

Cheaper Than Trip To Japan—Prints, porcelain, kimonos, baskets, more. Things Japanese: 1109 Lex. 212-249-3591

APPLIANCES

Television, Appliance Bargains—New, warranteed. Call for Quotes. Home Sales Enterprises. 718-241-3272, 212-513-1513.

Shop via your telephone for TV, VCR, refrigerator, ranges, washers, dryers, microwave ovens, air cond. Call Mon-Fri 9-5pm with make/model number for low price. **Pricewatchers, 718-470-1620.**

ART

It's A Colorful Life—Watercolors designed for your space. 212-737-0368.

ASTROLOGY

Palmistry, The Tarot, Numerology—By registered psychic. 212-737-6290.

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FINE AUTO DETAILING

For successful people to protect their motorcar investment. Cleaning/polishing by hand at your home. Call for appoint., **Concours d'Elegance. 718-224-0129.**

AUTO/RENTALS

Holiday Payless Rent-A-Car—New cars. Long Island City. 718-361-1212.

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Silver Spoon Sailing—Elegant private and corporate parties aboard our luxury power and sailing vessels. 212-732-9470.

Caliber Yacht Charters—Luxury yachts and excursion boats available for private and corporate affairs. 718-729-5651.

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In N.Y. Harbor all year since 1972

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Copies of Impressionist & Post-Impressionist masterpieces. **305-657-5281**

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Manhattan Yacht Charters—Entertain from two to 600 guests! Corporate events, private parties, special functions.

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Thoroughly screened American Nannies
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Trent Cleaning Svc—Dealing with dirt-residential/commercial. 212-619-6262.

Little Elves, The Professionals—House and office cleaning. 212-674-2629.

Cinderella's Maids Inc.—House, apartment & office cleaning. Ask about our introductory offer. 718-922-2139.

Parker Service—Our Dynamic Maids are pro's. They're bonded & bring supplies. Dry-clean, shirts also. 212-330-1806.

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Imacuclean—Heavy cleaning, floor waxing, rugs, upholstery, construction clean-ups. We do it all! 212-995-8686

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Psychotherapies Selection Svc—Helps you find the right therapist. 212-307-5977

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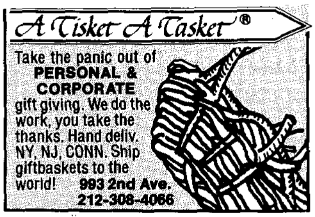

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SERVICES AND SALES

ENTERTAINMENT

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$55 $55 $55 $55 $55 $55

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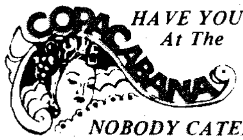

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Studio/hotel/residential. 212-486-4269.

For The Special People!—Be a V.I.P. Enjoy pine bubble bath and massage. Private. Mon-Sat. 212-582-3161.

$5 Off New York's Best
7 days, 24 hours. Lily Oriental Health Club, 3rd floor. 212-244-0292.

Mature Classy Lady—Massage to help you float through your day. Studio/hotel/residential. **212-629-3835.**

Four Seasons L.I.—Grand opening. The best Shiatsu/Swedish. 516-794-1646.

YOUNG CLASSY WOMAN
Will give you a superior massage. Studio hotel/residential available. 212-629-3835.

Be Pampered—Bodywork for the tired executive. 212-873-4957.

Let Yourself Feel Totally Relaxed—Gentle massage. Hotel service. 212-319-7636.

Superb Swedish Massage, Reflexology—West 50's. Women only. (212) 489-5322.

NEW STUDIO
Shiatsu by Oriental experts.
24 hours. By appointment.
718-672-9494. (Queens)

CHRISTINA'S MIDTOWN SALON
Relax in our luxurious setting, near Macy's. Hotel/Residential. 212-971-0294.

A Massage Fit For Royalty—International masseuses. Open Sunday 212-751-4786

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NEW YORK magazine has direct telephone lines to its sales representatives in order to serve you better!
Call Monday-Friday 9am to 5pm

SERVICES AND SALES Line Listings 212-880-0734
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TOWN AND COUNTRY PROPERTIES
Line Listings and Display 212-880-0736
TRAVEL Line Listings and Display 212-880-5406
STRICTLY PERSONALS 212-880-0732

Deadline date is Monday at 5 PM for issue on sale the following Monday. (Limited space in some service categories is often available until 2 PM Tuesday. The Strictly Personals section is limited in space and closes when full.)

Issue cover date is on sale one week prior to its date. Telephone advertising orders accepted with AX, MC & VI only.

MASSAGE

European Masseuse And Nurse—Now at E. 88th St. formerly at 79th. 212-876-1747

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New! Expert Swedish & Shiatsu.
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Heavenly Massage—Caring personal attention. *Private. Queens. 718-793-0475.*

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MIYAKO
YOUR DREAMS COME TRUE
Ultimate oriental massage/beautiful surroundings. Steam, sauna, whirlpool, attended showers. $5.00 Discount with Ad.
24 HRS 7 DAYS **OUTCALLS AVAIL**
212-505-8089
212-475-9260
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MIDTOWN Hotel/Residential
AX Accepted. 212-983-4389

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Enjoy a relaxing massage with a touch of distinction. Hotel service available by appointment - **(212) 957-8401 or 397-5875**

KIYOTO—Shiatsu, Swedish. Masseuses from Japan. Professional staff, educated in Japan. Studio and Hotel. 212-557-0525

GRAND OPENING - APRIL 1st
Salon Farmingdale - **516-293-7382**
Shiatsu, Swedish, Sauna, Showers.

ORIENTAL CLUB
"Perfect Rating" N.Y.'s Premier Men's Magazine. Sauna/Steam
SHIATSU/SWEDISH MASSAGE ATTENDED BATH
26 E. 23rd St. (2nd flr.) at Madison Ave.
24 Hours (212) 254-7109 7 Days
$5 Disc with Ad.

Reduce Stress - Relieve Fatigue
Swedish Massage - No Sex Calls.
37th St. & Broadway. 212-869-4346

Vanessa Salon
Studio, residence, hotels
Great massage **212-308-2572**

European Aromatics—East side location. Gail McKee Studio. 212-599-2995.

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New, luxurious, congenial atmosphere. Studio/hotel/residential. **212-826-8814**

NEW CENTRAL PARK SALON
The ultimate in elegance & relaxation. Hotel service available. **212-582-6272**

ATTENTION ALL CLASSIFIED ADVERTISERS

NEW YORK's DOUBLE ISSUE SUMMER PLEASURES

goes on sale June 22nd. This perfect bound issue is sizzling with tips on the best foods, books, beaches, where to shop, gaze and graze. What to do, where to go, walking, biking, boating, automobile tours, exhibitions, sporting events, outdoor concerts, and more.

Have a fling with 1.4 million NEW YORK readers (average household income $44,8831). On newsstands for two hot weeks. Issue Date 6/29-7/6. Ad close Monday, 6/15 until 5 PM. Insertions paid by MC, VI and Ax accepted until 4 pm, 6/16.

Services and Sales 212-800-0734.
Travel 212-880-5406.
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AIDA
Your hotel or residence only!
Gentle massage! 212-772-7620

YUKI—We give the best shiatsu in NY
Call anytime - showers & sauna too!
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MASSAGE/THERAPEUTIC

Expert Swedish—Medical. Pressure points. Jeanne, 212-750-8947, daily.

Wm. Cohen—Align your body, feel your best. Swedish/shiatsu. E.72--212-737-8717

Japanese Health Club—212-307-0666. Massage, sauna, steam. Amex accepted.

Mano Matthews—Massage therapist. Studio on W. 73. 212-724-0717, 787-1883

B. Kurz—Swedish/Polarity/Reflexology/Shiatsu. No sex calls. 212-355-3498.

Ebony Masseuse - 212-529-2996—Studio, hotel, residential.

KOBE 56 - Japanese Shiatsu
Massage for Men & Women, Mon. - Sat. 212-586-0555, 212-245-9326, AE

N. 5TH AVE.—Japanese Shiatsu massage, sauna, steam. For men & women. $40. AX. 212-481-1177/8.

MEDICAL/DENTAL

ARE YOU IN PAIN?
Call Dr. Joseph R. Mirto,
Chiropractor
212-838-6600
580 Park Ave. at 63rd Street
Nutritional Counseling
And Sport-Related Injuries.

AIDS Confidential Testing—In home, office, hotel. 1-800-262-4362. Most major cities. Geodan Medical House Calls.

HEMORRHOIDS!!
Outpatient, painless treatment using laser technology.
Laser Medical Associates 212-517-2850.

Find Your Higher Power?—Phobias, Alcohol, Depression, Sexual Dysfunction. Group Weds. 7pm, 212-255-2908.

Experienced Acupuncturist/Internist—Ling Sun Chu, MD. 107 E.73rd, 472-3000

MERCHANDISE/GIFTS

100% Kona Hawaii No. 1 Coffee—12 oz. Vacuum-packed $12 ppd. (Ck/MO) ARC Enterprises Box 364, Madison, NJ 07940.

PETS

Cat-Sitting—In Your Home. CatCare. Bonded. West: 947-6190; East: 838-2996.

PHOTOGRAPHY

Thanks For The Memories—For weddings/special occasions. 212-677-8915.

"Photo, A Must. Photo Gets A Reply"—Photos for Personals. 212-807-8232.

Best Wedding Value—Both formal and candid. Karen Milliken. 212-689-6123.

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Distinguished Wedding Candids—And perceptive portraits. 212-580-8192.

Portraits For "Personals"—Open Sat/Sun. Ms. Nathans. 212-831-5883.

Parties/Public Relations—Photographer avail. Experienced, reliable. 718-520-8113

Soft, Sensual, Alluring—A portrait of a woman for her man. Studio. 212-741-1911

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Resumes That Sell Your Abilities—Interview training available. 212-757-7967.

Effective Professional Resumes—Career and marketing counseling. 212-744-1186.

A Winning Resume—Immediate impact is the key. Free Advice. 212-481-0588.

Eye-Opening Resumes—Creative job strategy. Career Planning Inst. 599-0032.

The Correct Image—Resume/career service. Rita Williams. 212-953-0118.

SERVICES

British Butler Answer Phone Tape—Personalized. 24 hours. *212-832-0090.*

From $6.00 a Month—24 hour answering and mail services. Action. *212-279-3870.*

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YOU CAN GO THIS WAY OR THAT WAY.

YOU MIGHT GET LOST!

YOU'VE SEEN US–NOW GET TO KNOW US!
MOISHE'S
239-0340
327 Tenth Ave.
DOT T 10674
ICC MC176990

Hud Movers—3 men/large truck $50/hour. 718-461-0428,9. No. 281, 264 10th Avenue, NYC 10001.

T-10860
NOAH'S ARK MOVING CO. INC
LOW $$!
FAST • RELIABLE
STORAGE • PACKING
160 W. 71 St.
874-1313

Local • Long Distance • Overseas
IF YOU'RE LOOKING
For a different mover THIS TIME, you didn't use **Big Apple Moving & Storage** LAST TIME. American Red Ball agent, "The red carpet mover." 92 St. Marks Pl 212-505-1861. No. 1839. MC/Vi.

RESULT MOVERS, INC. 212-677-7930
Vans, trucks & experienced crews.
Available on short notice. DOT T-10608

West Side Movers—Fine art, antiques, packing, boxes, pads, dollies, bubble-wrap. Free delivery. 644 Amsterdam Ave. NYC. 212-874-3866. DOT 670.

DOT 11041
AVI MOVING
PROMPT PERSONAL SERVICE
CAREFUL AND RELIABLE
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LICENSED MOVERS

SuperMen
MOVING & STORAGE CO., INC.
"Faster On the Job,
More Careful Than The Others,
Able To Move Tall Buildings . . ."
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DOT 10488 590 West End Ave.

NOBODY BEATS "The Box Store"
Expert moving supplies at lowest prices.
Free Delivery. NYC. 1839. 212-505-7958.

Moishe's First Class Move
Plus storage. 24 hour service.
Ask a friend. 212-239-0340.

MEYER'S
MOVING & STORAGE
212 532-6608
24 HRS
OFF PEAK
DISCOUNTS
FULL SERVICE
145 E. 27th St., NYC DOT# T11162

Rainbow Movers Inc.—Since 1977. Art, home, office, packing, storage, all supplies, free est. 212-431-8551. DOT 1747.

VAN GOGH MOVERS
All our men have concave backs and a highly developed sense of aesthetics. No. 895. 126 Wooster St, NYC. **212-226-0500**

Moving Supplies In SoHo—Boxes, pads, dollies, wrappings. Free del.212-431-8550

Celebrity Moving—Rated best in NYC. Same day, superior service. Deluxe full-service storage specialists. MC/Visa. DOT 1866. 212-936-7171, 718-786-1350.

Moishe's, 24 Hours, Last Minute Jobs—Big and small jobs with storage. Pick-up and delivery. Complete packing service. Packing boxes delivered free. No. 1974. 327 10th Ave., at 29th St. 212-239-0340.

SHLEPPERS
Moving & Storage Co.
"Never-A-No-Show"
212-472-3820
16 E. 79 St.
DOT 10138 250 W. 49 St.

Pyramid Moving Co.—"Honest and efficient moving by people who enjoy their work." Local/long distance. DOT T11143. 1241 Amsterdam Ave. 212-222-6663.

WHEATON VAN LINES, Inc.
Long Distance Movers with the Good Housekeeping Seal of Approval. Call Van Gogh Movers, N.Y. Agent for free cost survey. ICC No. MC87113. **212-226-0500.**

jerusalem
MOVING & STORAGE INC.
24 HR SERVICE
"DON'T MAKE A MOVE WITHOUT US"
212-996-2300
SMALL OR BIG JOBS
DOT #T 10735 404 East 88th St.

Samson Moving And Storage—Professional packing. Careful movers. Reasonable prices. Free estimates. 311 E. 60 St. NYC D.O.T. T10303. 212-752-5040.

THERAPY

Sexual Problems?—Masters and Johnson Trained. 255-2908. Dr. Bragar. 44 W.12th

Escapist COMPULSIONS Explored
Role-playing, 150 unusual dramas.
PhD. 7 days. 11am-10pm. 212-475-3377

Afraid Of AIDS?—Need help with current relationship because of sexual problems such as impotency, premature reaction, shyness, fear of intimacy? Experienced psychotherapists, strict medical supervision. Mon.-Fri. 9-7, Sat. 9-3.
212-391-1942.

Sexual Problems?—Male Counselor. Private! Personal! Patient! 212-832-6659.

Surrogate Therapy—Shyness, fear of failure, premature ejaculation, impotency. Supervised surrogate program. Call for private, free evaluation.
Mon-Fri. 10-8, Sat. 8:30-3:30.
212-EX1-1637.

Scandinavian Woman Psychodramatist
Role-playing, fears and eccentricities explored and dealt with. **212-757-8629.**

Premature Reaction, Impotence—Vaginismous. Cured forever in only one 3 1/2 hour session. 100 percent success. Female PhD., practicing 16 years. Sincere, compassionate, scientific. Gramercy Pk. Insurance. 212-689-9717, 11am-1pm.

Aquareem Clinic—Role-play by graduate nurse. Private. 212-645-9523.

Achieve Sexual Goals—With a trained, caring surrogate. Psychotherapy supervision available. 212-953-6925.

Sex Therapy—With surrogates or hypnotherapy. Insurance. W.54th 212-957-1098.

Psychodramas, Role-Playing
Explore Hidden Impulses
212-947-4140, 24 Hours

THERAPY/HYPNOSIS

Therapeutic Hypnosis—Weight. Smoking. Phobias. Sessions by PhD. 420-9017.

Hypnosis! Self-Hypnosis!—Weight! Sex! Smoking! Memory! J.Walman. 755-4363.

Professional Counseling Services
Psychotherapy & hypnosis for
individuals and couples: **718-638-8113**
212-679-5615

TRUCKERS

Quick (But Careful) Moving/Trucking—Immediate service. 212-673-4760.

Get Carried Away—Professionally, anywhere. Large or small jobs. 212-254-5608.

Moving/Trucking—Station wagon, van or 20'. Low rates. Reliable. 212-532-2200.

Teacher/Social Worker—Has low rates, fast workers. 24 hrs, anywhere, any job. Still devoted & insured at 212-505-7171.

Physical Matters Co.—Fully-equipped, expert movers. Local, long distance, free est., storage. Mike, 718-462-0660.

INSERTION ORDER
FOR CLASSIFIED ADVERTISING & STRICTLY PERSONALS

Ads are typeset solid in upper and lower case only. No indent spacing. First words set in boldface type in upper and lower case. Phone numbers must include area code. Approximately 36 characters per line. (Count each letter, space or punctuation as one character). Use punctuation marks for proper sentence structure. Minimum size is two lines.

Commercial ads $40 per line for 1 time order; $32.45 per line for 4 consecutive weeks; $27.85 per line for 7 consecutive weeks; Real Estate ads $23.95 per line (Flat Rate); Travel ads $25 per line for 1 time order; $24.50 per line for 4 consecutive weeks; $24.25 per line for 8 consecutive weeks; Strictly Personal ads $27 per line and $15 for NYM Box Number. Front Page Placement, $50.

Commercial and Real Estate Deadline: Monday at 5 PM for issue on sale following Monday.

Name ____________________
Street Address ____________________
City ________ State ________ Zip ________
Home Phone (for our records only) ____________________
Payment: Check ____ M.O. ____ MasterCard ____ Visa ____ AmEx ____ Card Number ____________
Exp. Date ________ Signature ____________________
Ad copy:

Please place my ad under the following heading ____________________
Please place the following ________ line ad ________ time(s), starting in the ________ issue. (On sale ________

Classified Advertising Dept.
New York Magazine, 755 Second Avenue, New York, NY 10017

ENTERTAINMENT/SINGLES

SUSAN WALLACE
PRESIDENT
PEOPLE RESOURCES

Where are the Remarkable Single People?

At People Resources, where you can take control of your social life. There are no blind dates, embarrassments or pressures. Curious about membership? Call or drop by today. Or find out about us during our weeknight complimentary cocktail hour or weekend complimentary brunch.

Open: Mon.-Fri: 9 to 9 - Sat: 10 to 5

PEOPLE RESOURCES
30 W. 57th Street • 212-765-7770
(718) 204-6266 • (516) 794-2740 • (914) 328-9761
(201) 585-0006 • (203) 852-9567 Major Credit Cards

SUMMER HAMPTONITES !

Don't Leave Your Social Life to Chance This Summer

Now that you've got a terrific place in the HAMPTONS, make sure you have a great social life this summer too . . . exciting weekends . . . lots of chances to meet the Right people . . . maybe even the right person.

And you won't have to rely on bars, beaches and crowded parties to do it.

Now . . . there's the **HAMPTONS SUMMER CLUB** — an exclusive organization for single or divorced professional men and women that can make all the difference between your summer being just another summer . . . and being truly memorable.

The **HSC** will host exciting summer parties BY INVITATION ONLY for approved members . . . at clubs, inns, discos and other special locales throughout the Hamptons.

Don't miss OUT on the IN scene this summer. Get all the details now. HURRY! Membership is limited!

WRITE TO: The Hamptons Summer Club; P.O. Box 2414;
Southampton, N.Y. 11968.

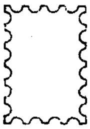
____ YES, please rush me membership information and questionnaire on the HAMPTONS SUMMER CLUB.

NAME ____________________
ADDRESS ____________________
TEL. (Bus.) __________ (Home) __________

STRICTLY PERSONALS

Strictly Personals is a weekly feature. **New Rate: $27.00 per line.** 36 characters equal 1 line. (Count each letter, space and punctuation mark as a character.) The first 3 words are set in bold print followed by a dash. Limited abbreviations. Minimum ad size is 2 lines. Add **$15.** for NYM Box number. **Please leave space for 10 characters at the end of your ad to print your box number.** Check or money order must accompany ad order. Phone orders accepted only with American Express, MasterCard, or Visa. Call 212-880-0732. All ads accepted at the discretion of the publisher. **New York Magazine is not responsible for printing errors and omissions.** When replying to a Strictly Personals ad, address your response to New York Magazine (followed by the box number to which you are responding) P.O. Box 4600, New York, New York 10163. **Do not send or deliver responses directly to the magazine. Responses are forwarded continuously for six weeks after an ad is published.** Sending advertising circulars to Strictly Personals advertisers is not permitted.

NEW!
Address Your Response This Way:



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New York Magazine, (____)
P.O. Box 4600
New York, New York 10163
```

Box Number

Where Are You?—Love takes a special kind of courage. Looking for someone who's right for me. Male, 30-45, nonsmoker and Jewish. ***My expectations*** **are high, but so are my qualifications. When I look at you, I want to see a reflection. Photo. NYM P969.**

Sports And Jazz Lover Wanted—By a sexy "satin doll". I'm 45, have long blond hair and blue eyes. You love to dance, play tennis, golf and the horses. You travel, are physically fit (do you read me?) and as financially stable as I am. Note/phone. Photo, a *must*. NYM R133.

Japanese Man—33, seeks female, 20-29, to share life with. Recent photo if possible. NYM C848.

Quietly Sexy Lady—37, NYC illustrator, warm, intelligent, fit, 5'8", slim. My friend, who wrote this, says I'm a knockout. Looking for a long-term friend and lover. Photo/phone. NYM R085.

Successful Millionaire Attorney—Nice-looking, athletic, divorced, 55, non-religious Jewish Manhattanite. Seeks far better-looking, much younger adult, slender lady who, like myself, is an interesting, *intelligent, educated,* well-rounded, well-meaning, healthy, mostly sane, sensuous, non-smoking person of value, for good times leading to a great relationship. My interests include: tennis, golf, theater, games, pets, fine dining, travel, city and country living, but my profession has been the mainstream of my life. And then you sent a photo and a confidential personal note, and we...NYM F315.

Unpretentious, Very Sincere—Jewish male, slim, athletic, 32, hard-working, *mild-mannered financial services* manager. Determined, self-made success. Earnest and ambitious. I am looking for a slim, classy, very attractive, sexy Jewish woman, 27-32, who is equally mature, ready for marriage and can appreciate a real mensch! Photo please. NYM F314.

With A Touch Of Class And Charm—This Jewish woman, 35, comfortable in Levis or silk, enjoys tennis, theater, music. You're a secure, college-educated professional Jewish man, 35-42. Let's make the spring of '87 a time for ro*mance. Note/phone/photo please.* NYM F309.

Quality Seeks Quality—Once happily married, young, attractive widow, successful Jewish exec, 5'7", vivacious, warm and witty, non-smoker, seeks male counterpart, 40-50, with intelligence, integrity, fun-loving personality and keen sense of humor who enjoys sharing, friendship, hugs and laughter. NYM F316.

Very Pretty Westchester Woman—Seeks *special man who will inspire me to smile* with my heart. You should desire a relationship where passion, caring and tenderness are genuine and lasting. Readiness for commitment is important. I'm 36, professional, divorced, no kids; feminine, slender, spirited, sensual. If you need to share life in a meaningful way and can sustain a loving relationship - write. NYM C857.

Blond, Bouncy And Beautiful—Boutique owner, Jewish, petite, early 40's, cosmo*politan, tennis player,* ready to meet her match. You are a mature, sincere, fun-loving and financially secure man, looking for a permanent relationship. Photo a plus. NYM F311.

Passionate And Compassionate—Very attractive, trim, Renaissance woman with great legs and pizazz, 39, 5'6". Seeks attractive, classy, 40's, Jewish man. Musts: photo/phone. NYM P914.

Intelligent, Beautiful Businesswoman—Has had it with all-work-and-no-play. I am looking for someone to get completely stupid over. NYM C788.

Postage Refunded—If not completely *charmed by this handsome, affable* writer/businessman. I'm 33, 5'8", Jewish, perfect for bringing home to your mother. Photo, please. NYM R081.

Blue-Eyed Blond—Educated, 38, enjoys theater, travel, movies. Seeks successful man, 40-50, who enjoys the beach at any time, poetic soul, non-smoker. Note/phone. NYM F306.

Marriage-Minded Romantic—38, 5'5", pretty Jewish female professional, seeks sincere Jewish male, 37-48. Note/phone/photo. NYM R082.

Serious, Humorous, Accomplished—Friend, 55 or over, sought by energetic, creative, adventurous, self-supporting white widow who appreciates life and a good man. Note/photo. NYM P910.

All-Around Camper—Funny, musical, LI lady, 28, invites you, 32-42, Jewish male, *to join me in creating and designing our* relationship together. Imagine the possibilities! Non-smoker. Note and photo requested. NYM F313.

Good Humor Man—Naturally funny guy, 33, writer, seeks positive-thinking empathetic, fit, cute gal, 23-31, for lifetime of laughter. Photo please (Woolworth's okay). NYM P916.

Sensuous Connecticut Man—20's. Desires confident woman. NYM F312.

Successful Female Artist—Jewish, Ivy, slim, attractive, 45, grown kids, at home everywhere, world-traveled. Seeks strong, monogamous Jewish mate. NYM A900.

Moral Character—Is the critical element. You should be a woman who has a strong self-image that you are proud of, coupled with the courage necessary to act in a manner that confirms and reflects the values you believe in. You are also, hopefully, very intelligent, athletic, wholesome, youthful (30 or younger), and desirous of a serious, long-term relationship. I think I offer a lot and am trying to find someone to share it with. Please send bio, photo (a must) and a phone number. NYM P785.

Exec - Distinguished Appearance—Divorced, sophisticated, 56, 5'10", Jewish, trim, vigorous and affluent. Seeking to mend his workaholic ways with the right woman. She should consider herself "top-drawer" in every way, reside in Brooklyn or Queens (or have car) and be under 40. The adventure begins by sending a recent photo and phone number. Discretion assured. NYM P942.

'Expecting'—To say the least - and I'd love to have a wonderful man to share this most precious of times in my life with. The baby is due late October, so my bikinis won't come out this summer, but I'm still 5'9", blond, green-eyed, and told very pretty. I know that there's a man out there who is secure enough that my success won't be intimidating, whose sense of humor makes this ridiculous situation plausible, whose attractiveness quickens my pulse, whose intellect stretches my mind and who will allow me to do everything in my power to give all I ask for back to him. I'm ready to stop making reservations and start making a home. If you feel the same way, write me a note and tell me about yourself. NYM C777.

Intelligent, Empathic, Introspective—Woman, 32, wide range of interests. Seeks educated, self-aware, compassionate, marriage-minded man, 35-45, for non-sexist relationship. NYM W481.

Professional/Successful—In 50's, 5'10", handsome, athletic, cultured, sensitive. Looking for mature woman, 5'4"-5'7", who is successful in her career, very pretty, little makeup, good figure, intelligent, good sense of humor, decent human being. Looking for friendship and hopefully a committed relationship. Clear, honest, current photo and note a must. No response without. NYM C849.

Sincere, Sensitive, Sophisticated—Park Avenue surgeon, 44, seeks similar qualities in an attractive, intelligent woman, 30-38. Aim: honest, monogamous relationship, and yes - even commitment. Someone to share la dolce vita. Someone who cares about what is really important in life, loving and sharing. Please send photo, note and phone. NYM C893.

Words Are My Passion—Whether written, spoken, sung or whispered. Will you send me some? I'm a female journalist, 42, comely, with dark hair and fair skin, curvy but trim, 5'4", Manhattanite, 7 Sisters grad, indoorsy but well-exercised, fond of the past, fascinated by the present. And you? Do you have curiosity, wisdom, kindness, glee - and a few Brooks Brothers sweaters? NYM P912.

Another Jewish MD!!—This one's 32, 5'6", blond, blue eyes, cute, athletic build, fun, good-natured. Seeks pretty, petite Jewish lady, 20-32. NYM C846.

Be My Birthday Present—Soon-to-be-28-year-old, 5'7", Jewish business exec with interests ranging from athletics to zaniness. Looking for a 23-28, Jewish female who's athletic, intelligent and humorous. If you're interested and interesting, reply soon. Phone a must. Photo would be nice. NYM C889.

Dashing, Debonair Doctor—Jewish renaissance man, 31. Kind and insightful with wry sense of humor. Seeks classy, adventurous woman with spunk to explore urban landscape, be partners for tennis, travel. NYM C890.

Designing Lady—Tall, trim and glamorous yet warm and gentle - with a great sense of humor. Seeks successful, 50's gentleman for spring fling, summer romance and fall frolic. Non-smoker. NYM C891.

Great Catch Seeks Good Wife—Tall, handsome, healthy Jewish male, 50. Seeks home-oriented type, 32-46, to share life's adventures. Photo. NYM P963.

Handsome Doctor, 34—Christian, seeks pretty, well-educated, non-smoking woman, 21-31, for friendship and shared adventures. Photo, please. NYM C883.

Kind, Funny, Warm—Woman journalist (39), seeks warm, stable, large-chested man with whom to drive to the country - and curl up with at night. C892.

Scientist/PhD, Jewish Male—27, 5'9", 145. Attractive, perceptive, funny, liberal, honest. Seeking sensitive and attractive Jewish female, 20-30. NYM P966.

Attractive Jewish Woman, 29—Seeks liberal, fit, creative professional man with passion, warmth, dreams - stands absolutely apart from the crowd. NYM P961.

Life Has A Lot To Offer—If you're that special man, Jewish, 29-40, who is seeking a relationship with a very attractive woman,, 29, shapely, slim, 5'5", bright, outgoing, fun-loving, sensitive, affectionate, athletic, successful who enjoys lively conversation, dining, dancing, sports, movies, travel. Note/photo. NYM C888.

Trim, Athletic Italian-American Male—6'3", 42, highly educated, never married. I own a multimillion dollar corporation in NY. I possess things men dream of except that special lady to share it with. Gourmet meals prepared by myself, sleek cars, fine restaurants, secluded beaches, the theater, sports and the God-given free things in life are my loves. If you're single, trim, beautiful in mind, body and soul, without hangups and of high professional status - a warm, compassionate, understanding, caring, romantic woman, 27-35, longing for a serious relationship with marriage/children - let's hit a home run and circle the bases of life together (otherwise stay in the dugout - especially gold-diggers; no drugs). Photo/phone/bio. NYM P962.

Petite, Caring Widow—Cultured, Christian, 50's, with country estate. Seeks educated, unencumbered, stable gentleman for permanent relationship. NYM C886.

Are You Tired Of—Walks on the beach, candlelight dinners? Why get wet and burn yourself with candles, when you can meet this 29-year-old Jewish male who's cute, athletic, tall, ambitious and has old Motown records for your listening pleasure. Looking for pretty, down-to-earth Jewish female who likes Saturday morning cartoons, old jeans, working out, working in, slim and athletic. Must be quickwit - not nitwit. Am I asking too much? - I hope not. Photo a must/note/phone. NYM P913.

A Thoughtful Man—Divorced, white professional, 36, 5'10", 150, loves classic literature. Looking for an intelligent, sensitive, introspective woman who has a career and is open to the possibilities of marriage and family. Age 30-40. NYM C884.

One Singular Sensational Gal—31, adventurous, energetic professional. Seeks ambitious, successful, fun, fit Christian male, 30-40, to build and share a lasting relationship. Photo a plus. NYM P958.

Handsome South Indian—Vegetarian man,28, seeks marriage based on love, passion, mutual understanding. Non-smoker please. Photo/bio/phone. POB 846, Carona-Elmhurst station, Elmhurst, NY,11373

55 Years, Secure Guy—6', 165 pounds. Love to meet 30 plus, attractive lady with trim figure for romance. NYM C885.

Connecticut Yankee—Soft southern (NYC) successful brunette belle, 35, seeks a dashing divorced CT man, 37-45, of charm, wit and valor to share the splendors of land and sea. NYM R135.

Hotshot Corporate Executive—With a genius IQ and six-figure income would like to meet a woman who's brighter than he is, makes more than he does and doesn't mind being on top half the time. I'm Jewish, 39, and probably out of my mind. NYM P960.

Let's Toast Champagne—And exotic lands. Tall, ravishing redhead with character, passion, intellect and humor, seeks special man to enhance her life. You are tall, dynamic, caring and seeking a committed relationship, 35-45. Phone/letter. Photo a plus. NYM R136.

The Great Pretender—Successful, hard-working Wall Streeter, 6', 37. Behind the image is a sensitive, introspective, loving, divorced, part-time father of wonderful, small child. Looking for a new life with a stable, happy woman. She is beautiful, sexy, sensitive and is looking for a permanent friend, lover and mate to share the ups and downs of life and the trust and closeness that it brings. Tall, thin, great legs a plus. Tell me about yourself. Photo/phone, please. NYm C882.

Tall - Dark - Handsome - Successful—35. Seeks beautiful, romantic, financially secure female. Photo (!), bio. NYM P965.

Well-Bred Beautiful Redhead—Graphic designer/illustrator, seeking professional sporting gentleman, 30-45, to share a world of spiritual curiosity and adventures in the natural as well as cultured environments. Photo, please. NYM R132.

NYC Woman, PhD—Single, Jewish, 35, speech pathologist, good sense of humor, attractive but not headed for Hollywood. Loves music, dance and literature. Seeks man in 30's or 40's. Include phone; photo helpful. NYM P956.

Shapely Professional—Jewish woman, 31, seeks successful, witty, romantic Jewish man. Note/photo. NYM W506.

Blue Eyes Are Back—Spring is here and this romantic and adorable Gemini accountant - brown hair, moustache and goatee -seeks to share candlelight dinners and special moments with a very special Jewish woman, 30-43. You are intelligent, attractive, warm and exciting. I have car and will travel in NY metro area. Note/phone, photo. NYM C851.

Rhett Butler Levy, ESQ—29, 6', handsome, educated Southern Ivy, desires Jewish Scarlett, non-smoking, outgoing professional, 22-30, with beauty and brains. Phone/photo/note. NYM W507.

Sensuous, Bright, Warm—Attractive, slim, affectionate, Jewish professional woman, 38, seeks a sensitive man, mid 30's-40's, who wants a mutually supportive relationship - to share the good times and the hard times with a woman who can go the distance and more for someone she cares for. NYM P964.

Faith, Hope And Love—The greatest of these is love. Sophisticated, pretty, 5'11" lady, 41, desires a darling man serious about being a couple. NJ/NYC/photo/note. NYM R134.

Roses Are Red—And I'm so blue. Where's a love for my heart so true? I'm a young 43, funny and exciting. I am definitely for real. Is this ad inviting? Are you a looker - a petite, brainy lady? Are you 25-30 - want career more than baby? If "all" of your answers to this poem are "yes", if you want me to call, I must confess. I'll "only" respond to letter with snapshot. Ring this guy's bell and your life will be hot! NYM P957.

Handsome White Male—Successful professional, Harvard-educated, 42, 6', 170, with many interests, including travel, ballet and fine dining. Seeks extremely attractive, intelligent, stylish Gentile female, 27-33, for lifetime commitment. Send phone, photo or description. NYM P911.

Soft And Romantic, Wild And Crazy—Successful, secure woman. I'm tall, thin, attractive, 37, love the arts, travel and the outdoors. I'm happy in the rat race or home with a friend. I want a man (to mid 40's) who can be that 51 percent in a relationship, my best friend, romantic, tall, attractive and successful. Is that you? Photo/phone. NYM P952.

Divorced Jewish Male, 60—5'11", 185, attractive, educated, independent means, intelligent, warm, supportive, wise in the ways of the world. Seeks slim, bright, attractive, educated professional woman, 50ish, for serious, monogamous, fun-filled relationship. Send phone, recent photo a must. NYM P947.

Handsome East-Side Man—6'1", seeks bright, sexy, charming, non-career-centered woman, 35-45, for happy times. Photo a must for reply. Thanks. NYM C847.

Attractive, Sophisticated, Fun-Loving—Jewish female, 42, 5'7". As concerned with a beautiful, sensitive heart as an appealing facade. Seeks highly accomplished, secure man who loves life and sharing its diverse pleasures. NY/NJ. Photo/note. NYM C850.

It Takes Two To Tango—Single Jewish male, 29, 5'7". Have just completed a course in ballroom dancing and am looking for a partner. No dance experience necessary as I am an excellent teacher. If you prefer, we needn't go dancing at all, since my interests are many and varied and I'm sure yours are too. Enjoy theater, literature, classical music, and Chinese language and culture. Speak fluent Chinese and am an old Chinatown hand, so if you like Chinese food we've got the basis for a beautiful relationship right there. Photo appreciated. NYM P915.

Proud Nordic Beauty—Feast your eyes on this dynamic, 28, blue-eyed blond woman. Happily successful entrepreneur. A rare blend of brains and beauty. Money and power intrigue me. I desire a mature, successful man who can truly spoil, pamper and appreciate me. Photo/phone/bio. NYM R088.

Spirited, Honest Female—Your best friend I will be. Petite, 31, mystical blue eyes, auburn hair, bright, successful, seeks special, attractive, established Jewish man, 32-39, eager to be my best friend as well. Phone/photo. NYM R094.

Wry Crisp Seeks Mate—Successful, attractive, accomplished, tall, slim man, mid 40's, wants slim, elegant, cultured Oriental lady for loving relationship and children. Arts and laughter a priority. Photo a must. NYM R095.

Sophisticated Lady Desired—You're cultured, elegant, chic and smart, accustomed to the best. You miss the company of an attractive, successful man with great style and class, living in town house with CT country home. You are wearing minis, have a good career, are generally happy, live in Manhattan and happen to be exceptionally attractive. You love Europe, fine wines and Saline Beach. You are warm, sensual, witty and honest, ready for serious relationship. If you're under 45, slim, write, send photo: POB 20363 D. Hammerskjold Sta. NYC 10017

Go For It!—You know the kind of woman you're looking for - slim, sexy, intelligent, successful - but until now you didn't know where to find her. I'm a pretty, blond, Wall Street lady. If you are a successful Jewish man, 38-50, who is well-dressed, kind and considerate and open to sharing a serious relationship with a super-special lady, send phone/letter/photo (if available). NYM R105.

Enjoys Arts And Entertaining—Pretty, classy, cultured, slender, successful woman seeks established, intelligent gentleman, 45-58. NYM W476.

Urbane But Unpretentious—48-year-old, successful businessman, trim, fit, accomplished. Seeks secure and sharp lady who is slender and attractive. Photo appreciated. NYM W477.

Cinderella Seeks Prince Charming!—Pretty Jewish female, 24, seeks escort to the ball, GQ type, 24-29, for lasting relationship. Photo, please. NYM W478.

Beauty And Brains—Talented, gorgeous PhD, 40, Jewish, warm, vivacious, positive, seeks sensitive mensch, 35-50, non-smoker, educated, to create loving committed relationship. Note/photo. NYM R087.

Rescue A Workaholic—Attractive female advertising executive, 35. Wants to enjoy leisure time with professional male, 30-50. Enjoys fine dining, movies, theater, all types music, spectator sports - most of all, good company! NYM C852.

Want A Winner?—Winsome Westchester widow, very attractive, slim, sparkler. Seeks her equal in caring, open, polished gent. She's youthful 40's, charming, attentive, bright, good company and a warm close friend. You too? NYM C853.

Woman Of Quality—Seeks same in male, 40-50, non-smoker, for very special, warm/loving relationship. NYM R092.

Manhattan Brit, 50 plus—Athletic, successful, sense of humor. Seeks slim, young Wasp female for a sincere relationship. Photo important. NYM C854.

Outstanding Real Estate Professional—With tremendous sense of style. Ready to dedicate a lot of time, effort and energy to a real relationship with a Jewish man, 35-49, of substantial means, professional accomplishment and zest for life. I am 37, very successful, extremely attractive, with wildly diversified interests. Lovers of gourmet cuisine, high altitude skiing, dancing until you drop and old-fashioned affection should reply. Photo/phone appreciated. NYM R103.

Prove To Me—Nice guys don't finish last. I'm 26, Jewish, very handsome and want to meet you if you are sexy, progressive, low key and know who David Byrne is. Photo. NYM W475.

Very Attractive—Divorced Jewish female with no children, in 30's, 5'7", slender, blue eyes, not a workaholic but a successful NY business owner, living in Westport CT. I'm honest, sensual, bright, warm, outgoing and easygoing. I like most things and enjoy trying new ones. I seek an honest man, 38-48, 5'10" plus, non-smoker and financially successful. Note and phone. NYM P927.

Attractive Hispanic Attorney—34, honest and giving, seeks educated, attractive Latin female for meaningful relationship. Phone/photo. NYM R110.

Daffy Doc - Crazy—As a loon, fitness physician, brilliantly bizarre bad boy, given to excess and extremes, rogue, upstart, irreverent and irrepressible tennis nut. Seeks stunning, slim, sensuous woman, 5'3"-5'6", 25-33, to play with fire. Photo and lunacy, musts. Reply NYM P928.

Are You A Tall, Professional—Caring gentleman, over 45, who wants that once-in-a-lifetime, tender best friend and lover relationship? I am the attractive, sophisticated NJ lady who does too. Phone/photo please. NYM P929.

Seeking A Man—Who is seeking a lifetime relationship based on mutual trust, love and support with a bright, caring, thoughtful, openhearted, pretty, trim Jewish female, 30's. Photo. NYM P924.

Lady—Educated, seeks gentleman, age not important. Note/photo. NYM R106.

Male Casting Director, 33—Casting for mate: bright, funny, warm Manhattan gal who loves theater, sports and the park. Photo a must. NYM W473.

Playful, Attractive MD—35, feminine, slim, shapely, warm happy Manhattanite. Loves fine food and travel. Wants successful, sincere man with class for relationship and fun. NYM R089.

Staten Island Jewish Female—28, 5'7", seeks wholesome relationship with sincere, affectionate male, 25-39, who enjoys the Yankees, movies, rock. NYM P917.

Don't Be Intimidated—Stunning, 5'9", slender, athletic, green-eyed blond, centerfold body, successful artist, bright, cultured, warm, witty and vivacious, seeks tall, lovable, first-rate mate, 38-50. Note/photo/phone. NYM R090.

Pretty Asian Exec—Seeks white professional male, 33-45. NYM P918.

Dynamite NJ Lady—Super looks, classy, charming and intelligent. Seeking the same in a tall professional male, 40-50. If you are fun to be with, I would like to hear from you. NYM P919.

Handsome, Wealthy, NJ—Divorced white male, 47, 5'10", brown hair, very blue eyes, has not yet found his co-star for fun, friendship and romance. She is a very attractive, bright, sensuous, womanly woman, 30-50. She likes hand-holding, touch dancing, the beach and all that life has to offer. Photo a must. NYM P968.

Slim—Not I! Rubenesque beauty, 39, sophisticated, keen, energetic, opera lover. Seeks reflective, dashing, vibrant, sexy man. Photo and letter. NYM R093.

Tres Sassy—Cute, petite, professional, fun-loving, romantic, Jewish, 38, enjoys sun, travel, movies. Seeks honest, funny, attractive, 35 plus Jewish male for sunburn, windburn and minimal heartburn. Photo/note. NYM P925.

Very Handsome—And very successful corporate president. I'm 49, Jewish, 6', 180 lbs, and recently divorced. I enjoy travel, golf, tennis, weekends at the beach and quiet dinners. I am seeking a permanent relationship with an exceptionally beautiful, all-American type professional or business woman, any religion, 35-40, 5'6" or taller, who has similar interests, enjoys indefinite cuddling on Saturday mornings and is upbeat, affectionate and caring. Please send a very recent photo, brief note and phone. I will respond in kind. NYM R107.

Handsome Bachelor—6'1", 165 lbs, wishes to meet Italian female, 19-30. Must be slender, tender, tall. NYM R108.

Romance To Share—Very attractive, thin Jewish female with style and sensitivity, 5'6", 27, seeks handsome mensch with substance, for lasting relationship. Note/photo/phone, please. NYM R109.

Family-Oriented NJ Greek-American—Professional, affluent, attractive, caring, warm and witty, with traditional values and varied interests. Seeks petite, marriage-minded lady, 24-36. NYM P926.

Very Interesting Oriental—42, looks 32, slim, RN, tennis player, skier and keyboard player, seeks that special guy for a lasting relationship. Younger man also welcome. Phone/photo. NYM R114.

I Love To Dance—5'8", 32, size 8-10, Ivy education, beautiful red-gold hair, great lips and wit. My weekly fare includes a great job, plus music, entertaining, reading, writing and hiking. I seek an affectionate, intelligent, courageous, non-smoking man who will work at true friendship before, during and after a lifetime commitment. NYM R096.

Sincere, Sensitive, Successful Male—Professional, 39, 5'10", seeks a bright, gorgeous, sophisticated female who is fun-loving, easy to talk to, enjoys shows and dining out. NYM R097.

Warm, Creative, Attractive—Italian-American woman, 32, seeks romantic, honest, successful man, 5'10" plus, for fling - including love, marriage, kids. Country gent even better. NYM P921.

Handsome, Successful Executive—39. Seeks bright, beautiful, cuddly lady. Phone/photo a must. NYM P922.

Snuggle Anyone?—Attractive, shapely, full-figured female, 38. Seeks tall, professional mensch, 35-50, for friendship and frolicking. Phone/bio. NYM W474.

Brooklyn Jewish Businessman, 50—Non-religious, divorced, no kids, enjoy NYC, travel. Seek attractive lady. NYM P923.

He Must Love The Beach!—Jersey Shore Christian female, seeks traditional, over 6' and 45 years, snuggable gentleman to nurture, care, hug and share. NYM R099.

Come To Dinner—Lovely professional lady (mid 30's); enjoys dinner parties, dancing and dramas; entertains entrepreneurial aspirations; would like to invite the right NYC/Metro man to dinner. Tell me why you're the right man. NYM R100.

I Can See—Your face before me although we've never met. Brunette, dark eyes. You sparkle. You are very sweet but not at the expense of your convictions. You call Manhattan your home. You are in your 50's. You are not a princess but would adore a gentleman who would love to pamper you with mountains of kindness, tenderness, affection and a heaping helping of intelligent wit. I'm in my 60's, Jewish (not a criteria). Successful. Commitment/marriage-minded. Non-smoker. Await your photo, phone and a taste of that sparkle. NYM R101.

Always Interesting, Intelligent—Witty, single Manhattan male, 39, very handsome and fit, 5'10", 165 lbs. Seeks an educated and outgoing, slim and beautiful female, 28-38, to be a partner for love and struggle, in hope of a committed relationship. Photo optional. NYM R104.

Witty, Fun-Loving—Very bright, good-looking but a little heavy, 6'2", mid 40's, (looks 35), CEO, extreme financial stability. Loves travel, gaming, fine dining, home cooking, exotic cars and all the other simple things in life. You should be 18-40, great conversationalist, worldly, bright, free to travel, cute to beautiful, with an overwhelming desire to make us happy. Photo/bio, please. NYM R102.

Adorable, Fit, Jewish—Loyal, loving, playful, bright, intuitive, successful. Seeks professional man of integrity, 35-49, who values laughter, communication, sensitivity. NYM R113.

Nice Guy—Easy to get along with, 40, honest, sincere, affectionate. NYM W483.

Handsome Irish-American—Business exec, 41, seeks attractive and personable female, 25-35, for eventual marriage and family. NYM W484.

College Professor—Successful, attractive, 55, 6', Jewish, with a sense of humor and eclectic taste in music. Wishes to meet graceful, intelligent and vibrant woman for a meaningful relationship. Non-smoker. Send note and phone. Photo optional. NYM P930.

Are You Man Enough—For a woman who is rich, successful, super-looking and hates shopping? This NY maverick's enjoyments go from the sublime to the ridiculous. I've had my share of gourmet men and empty fortune cookies. I want a man with humor, charm, brains and the courage to care, age 45-60. If you are a xerox copy save your stamp. Note/photo/phone. NYM R111.

Japanese Professional Man—26, 140 lbs, 5'9". Seeking a typical American woman who loves jazz and tennis, for friendship. Note/phone/photo. NYM P931.

Westchester Resident—Manhattan professional. I seek a special and loving woman for mutually nourishing and caring relationship. I am tall, trim, 45, divorced, a father, and said to be good-looking, intelligent and "nice". Please write and send phone/photo. NYM P932.

Pretty, Professional Jewish Female, 24—Seeks sincere, mature, professional Jewish male, 25-30. Photo/bio. NYM W479.

NJ Woman—38, seeks energetic, sincere male exec/doc with herpes understanding as mate. Photo/phone. NYM P933.

Shuttle-Distance Romance—Sought by tall, Jewish MD/scientist, 30, Ivy-educated, ex-New Yorker, funny, diverse, interesting. Seeks smart, svelte, stylish woman. Photo helpful. NYM Box W480.

Attractive French Gentleman—Mid 60's, 5'8", 170 lbs, seeks slim, bright, gentle non-smoker, 45 plus lady, willing to live alternately France/USA. Photo/phone. NYM R112.

Handsome, Athletic MD—30, fun-loving, caring, sincere, non-smoker, enjoys NYC and loves the outdoors. Searching for an attractive, intelligent, slender, affectionate Jewish female to share life, love and romance. Photo appreciated. NYM W482.

Grand Prize Drawing—For the heart of a beautiful, expressive, highly successful JD with long blond hair, blue eyes and Rubenesque curves. Entrants should be brilliant, golden-hearted, Jewish, tall, 35-44, with capacity for love, commitment and partnership. NYM R116.

Attractive Financial Type—30ish male seeks the mellowing influences of a woman from the academic, artistic or therapeutic field. NYM P943.

Successful, Athletic MD—50's, seeks attractive, college-educated female, over 5'4", under 43 years, for companionship and conversation. Metro NYC only. NYM W510.

Warm, Unassuming Successful Male—37, seeks professional lady. NYM R142.

Handsome, Successful, Aware—32, male, seeks pretty, semi-traditional lady, 20's-30's. Photo. NYM R143.

Intelligent, Highly Successful—Entrepreneur. Handsome, sophisticated. Early 40's, very fit, caring, sincere individual who enjoys the finer things in life. Loves great food, movies, Impressionist art, vacations, humor, cars and both WPLJ and WQXR. Seeks a loving relationship with a dynamite, fun-loving, taller, slim beautiful woman having similar attributes. Photo/note. NYM W485.

Dark, Mysterious Stranger—In the night, 46, 5'9"...Didn't you ever want to meet him, find out who he really is - romantic or a boor, loquacious or inarticulate, affluent or effluent? Smart woman wanted, to unmask him. Send photo; will reciprocate. NYM W488.

Attractive Businessman—40, 6' tall, secure, confident, well-educated and outgoing, with many varied interests. Seeks a bright, pretty, romantic, never-married, Waspy female, over 5'5" and under 35, with wit, charm and old-fashioned values. Note and phone please to: POB 1727, NYC, 10185.

Special NJ Lady—Young 60, seeks tall, classy, Jewish gentleman. NYM W486.

Extraordinary Gentleman—Intelligent, dynamic, handsome, athletic, honest, extremely fit, corporate owner, high energy, young 47, 6'2", self-confident, Wasp, good sense of humor, loves kids, very selective. Seeks independent, bright, slim, very attractive, energetic, self-assured, 30-41, 5'6" or over, physically fit, semi-sane, non-smoking, all-American lady. Looking for more than a date or dinner partner. Looking for a quality lady whose business reflects a spontaneous life style, to share my active, zany, sun-filled, extravagant life. I have it all but the right lady to share it with. I know you're out there; please send brief bio/phone. Recent photo a must. NYM R115.

Beautiful, Dynamic Redhead—35 and classy, Ivy-educated, health professional, mother of 2 adorable boys. Looking for tall, brainy, monogamous Jewish man, for mutually satisfying relationship. Photo/note. NYM W487.

An Exciting, Handsome, Intelligent—Successful male exec, very young 40, Manhattan resident, car collector, seeks very attractive, in-shape, intelligent, sexy, adventurous woman, 35 and under. Phone/photo, please. POB 136, Gracie Sq Sta, NY, NY 10028.

Southern Lady Lawyer—Seeks mensch for partnership. Pretty, slim, 5'4", 29, seeks dark, handsome, intelligent man, 29-40, well-built and funny. Note/photo. NYM W489.

Romantic, Pretty Woman—Auburn hair, green eyes, who loves swimming, sailing, beaches, quiet dinners, dancing and a man who knows what he wants. If you are a funny, down-to-earth, good-looking man, 35-45, who is happy with his life but would like a good woman to share it, send note/photo. NYM C856.

Very Attractive Professional Woman—38, interested in the arts, natural health, spiritual philosophy. Would be even happier with the right man. NYM P934.

Looking For Male Companion—I'm 39, 5'6", slim, pretty, secure and sensuous. Live in NJ, Wall Street VP, 1 child. Love sports, theater, travel, good conversation. Romantic, caring. NY/NJ. NYM C870.

Handsome Successful Exec—34, Ph.D. Good sense of humor. Seeks a lady with style and smile. Photo. NYM R117.

Beautiful, Blue-Eyed Brunette—Tall, very slim, very Waspy, 32, divorced. Seeks tall, presentable, social male, 35-46, for romance. Phone/photo. NYM P935.

Roses Are Red—Violets are blue/Answer this ad/If you're an entertaining male Jew. Vital statistics/photo. NYM P936.

I'm Mad As Hell—And I'm not going to take it anymore. You can get me out of this fix if you are a sensitive, sincere, sensual man who still has a zest for living after at least 38 years. P.S. I am financially secure and if you are, feel free to answer this ad. Photo desired. NYM R118.

Blue-Eyed Blond, Jewish—Queens, 32, 5'6", slim, beautiful - inside and out, sincere, warm professional. Seeks man for love and marriage, 5'9" plus. Photo. NYM C858.

Super Guy/Great Catch—Jewish professional, 26, 5'8", witty, playful, tennis fanatic. Seeks attractive, athletically trim female, 21-27, for love match. Photo a must. NYM C859.

Elegant, Tall, Slim—Athletic, single business executive, financially secure. Upper east side, chalet in the mountains. Considerate and supportive. Seeking a slim female, 25-35, for possible long-term relationship. My body/spirit is 30, my age is 50. NYM P937.

Abracadabra—I'm 37, MBA, handsome exec, caring. You're pretty, great figure, 25-32. Together we are magic. To make me appear, send photo/note. NYM C860.

Intelligent, Handsome Athletic Male—32, enjoys growing, laughing, drinking life dry. Seeks same in female, 26-32. Note/photo. NYM P938.

New Jersey Businessman, 40!—In the rush to make a buck, I put adventure, fast cars and outrageous fun aside. My ship is in now - it's time to smell the roses. Come share with me. Nothing ventured, nothing gained! Photo appreciated. NYM C861.

Israeli Entrepreneur—Who still has to be shaped - 25, attractive, and the rest you'll have to find out. Seeking 5'6", ultra-pretty, intelligent, lovable Jewish bird. If you are not - don't bother. Photo. NYM P939

Tall Patrician CEO—Who is a recent widower, has his finances and his head together, enjoys arts, travel, sports and a home at the shore. Would like to meet a stunning, slim, mid 40's lady, who enjoys the good life as much as he does. Photo/note, a must. NYM R119.

Swedarian Woman—Half Swedish - half Hungarian. 40, 5'6", 130, short brown-red hair, blue eyes. Interested in the arts, film, theater, keeping fit, reading more fact than fiction, has great sense of humor. Seeking man of quality who's amusing or amused, over 42. Smokers/kids okay. Photo/bio. NYM C862.

JD, Accomplished, Handsome—Athletic, sense of humor, sensitive, sensual. Seeks slim, striking counterpart, Jewish, 36-46. Photo and note a must. NYM P941.

Blond Beauty, Brains—Former health instructor, seeks warm, successful gentleman, 45 plus. Non-smoker. NYM R122.

Very Intelligent And Voluptuous—Witty and attractive professional woman, 40's, with taste for arts and sciences, wants to live naturally and bear the consequences. Seeks Jewish male counterpart to share the adventure. POB 2080, NYC 10009.

I Like Theater, Music (All Kinds)—Movies, Mel Brooks, swimming, snorkeling, dancing (but I'm not great), Barishnikov, traveling, WQXR and fine dining from Nathan's hot dogs on up. I'm mad about good books, New York in June, a Gershwin tune, how about you? I'm 6'2", physically fit and active, financially secure and my kids say I'm very good-looking. I'm also 54, have all my hair and am looking for you if (!) you're pretty, shapely, sharp, fairly tall and a warm, classy lady. I'm there, you're there and spring is busting out all over. Let's do something about it! Please send photo. NYM P940.

Professional Male Manhattanite—31, 5'5", 140, sincere, good-looking. Seeks Jewish female, 22-32, full-figured (not obese) non-smoker to share New York's diversity. Note/phone to: NYM C863.

Pining For Portugal—Warm Wasp female seeks educated, previously married Portuguese-European, 38-50 - an extension of his extended family? Phone/note. NYM W498.

Handsome Westchester Professional—Single, Jewish, 32, 5'10", athletic. Enjoys dining, travel, sports and the beach. Seeks bright, pretty, sensitive lady who is classy but down-to-earth. Photo/note. NYM C864.

All I Need—Is someone to love northern NJ. Very attractive ex-model, professional, single white male, 34, European-born, seeks pretty female to share life, love and dreams. Note/photo. NYM P971.

Jewish Trial Lawyer—30, attractive albeit overweight, tall, Jets fan. Seeks smart, 6', classy man. NYM C865.

Handsome Buckaroo—Emotionally ripe, smart, funny and - a big tease! Looking for a pretty lass with brains, pizazz and an exquisite figure, about 5'1", 28-34. Photo optional. POB 20293, NYC 10025.

Catholic Professional, 68—Tall, moral, affluent, seeking same in elegant Dolly Parton type, for sharing wholesome times. Photo/phone, please. NYM W490.

Male, 48, Jewish Attorney—Strong-silent type, athletic, slim. For relationship, possibly marriage, with attractive, smart, dynamic, non-hyper, sincere, honest woman only. Photo, a must. NYM P970.

Successful, Handsome—White, born-again Christian man, 51, 6', 190 lbs. Would like to meet female counterpart for fellowship and romance. NYM W491.

Shy Person—Single white male who has the strength to get up and do what needs to be done, looking for best friend, lover and partner to do it with. I am: 41, 6'1", intelligent, sensitive, creative, multifaceted, insightful, sometimes funny (not necessarily in that order). Are you: single white female, 30-45? A kindred spirit - warm, caring and affectionate? Tall, shapely? Amorous in the morning? Like animals? A non-smoker? Engaged in personal growth and transformation? Looking for a committed, mutually supportive and playful relationship? If you answered yes, write NYM C866.

STRICTLY PERSONALS

Looking For A Man—Between 38-50, who deals with reality all day and sharing all night. He must enjoy romance, love, children and all facets of life. He should be monetarily secure because I want someone who is just like me. NYM W49

Handsome Italian-American—Executive, 43, tall, thin, intelligent, elegant yet earthy and very together. I seek my counterpart for an exciting, romantic and sincere relationship. She should be slim, bright and beautiful, 28-39, without children *and possess a true sense of honesty,* class and wit. Photo and home phone, please. NYM W496.

It's Me—The petite beauty seen running through Central Park. I'm witty, wise, sometimes wonderful. Seek male counterpart, 38-49, open, caring. NYM W497.

Fourth Of July—In May and every day with very pretty, slender, elegant and loving woman. Bright entrepreneur - blond, baby blues with great outlook on life! Looking for Best Friend - Bell Ringing Relationship with successful, caring, charismatic, attractive man, 44-56, with passion for life and one mutual passion: Verdi to Disco, *theater,* The *Art* World, cooking for you, sailing, ski, tennis and sports fan (*Giants season ticket-holder*). Photo/bio/phone. NYM W499.

Psychologist Turned Entrepreneur—Bright, beautiful, financially secure, very special, mid-40's, with style and class. Seeking a great guy for fun, good times, friendship and maybe a caring, lasting relationship. My hope is that you are smart, successful, nice, warm, charming, have a sense of humor and will flip over me as I will over you. Note/phone. NYM C872.

Sassy Southerner—*Smart, pretty,* blond, blue-eyed, shapely size 5, east side, non-*yup professional. Upbeat, refined,* hip, warm, adventurous, literate, liberal. Broad interests - avid culture vulture, into scuba, sailing. Can be taken anywhere by the right man who's bright, secure, urbane, fun, fit, 36-46 and ready for the whole enchilada. Photo. NYM W505.

A Man For All Seasons—35, successful MD/entrepreneur, Bill Joel looks, plays piano and tennis, is warm and caring, voted "one of N.Y.'s most eligible bachelors". Seeks gorgeous, accomplished, talented, athletic woman, *21-32, for* permanent duet. Photo/phone/bio - just the way you are. NYM R086.

Pretty, Slim—34, 6', *divorced career lady,* seeks long-term realtionship with a man who loves laughter, travel, movies and tennis. Photo/phone. NYM R128.

Successful Internist—Male, 30, 5'8", 135 lbs, good-looking Southeast Asian in LI. Have Porsche will travel. Seeking tall, cool blond with expensive taste. No teenagers or matrons. Photo. NYM W509.

Laughter Guaranteed—Pretty, down-to-earth, Jewish female, 26, with great sense of humor, is looking for a sensitive, Jewish *man* who is *ambitious,* adventurous and not afraid of commitment. Nonsmoker, please. Note/photo/phone. NYM P967.

Life Mate/Wife Wanted—Jewish man seeks wife, in her 30's, for friendship, love, laughter, travel, hugs, tears, smiles and kids. NYM W501.

Life's Too Short—Not *to take* chances, so here goes. Pretty, fun-loving professional female, 25, seeks male counterpart, 25-34. Photo, please. NYM R138.

Handsome Jewish Podiatrist—33, 6'1", slim, highly successful, a mensch. Seeks attractive Jewish professional woman, 23-33. Photo/phone. NYM P945.

Wanted: Man - Bright—Strong, brave, nurturing, grown-up but still growing, who is seeking similarly endowed, pretty *woman (me) with whom to grow toward* a merger and a family. NYM R141.

Handsome, Blue-Eyed—Jewish professional, young, athletic, 41, 5'10", financially secure. Seeks a warm, down-to-earth, pretty Jewish woman, 25-35, who is ready for a serious relationship. Photo/phone. NYM C879.

Enthusiastic, Romantic—Witty, tender, very pretty, lovable, Jewish PhD, mid 30's, enjoys sharing convivial and serious moments, seeking successful, loving man, 32-45, with sense of humor, who appreciates traditional values in a modern woman, likes good conversation, the arts, *travel. Marriage-minded.* NYM R127.

Christian Man?—Ambitious, outgoing, strong values, Wasp between 33-38. This blond southern lady would love to see your bio and photo (a must). NYM P953.

Connecticut On My Mind—Gentle, lithe/pretty, successful brunette, 37, captured in the canyons of Manhattan. Seeks delights of land and sea with a spirited, secure CT squire, 40-49. NYM C871.

Wanting To Make A Home—With educated, interesting man, with whom to enjoy city culture, outdoor relaxation, each other. I am a very attractive, intelligent, affectionate, NYC professional woman, tall, 42. NYM W500.

Cultured And Classy—A great catch! Jewish female marketing exec, 35, with good looks and brains, enjoys mental, physical and emotional stimulation. Wants to share life, laughter and love with secure mensch, 34-48, who is goal-oriented, thoughtful, well-rounded and *looking for that special someone.* Note/photo/phone. NYM R123.

Pretty Jewish Woman—33, 5'8", brown hair, blue eyes, *Ivy grad. Passions include* books, travel, opera, good food, nurturing a husband and kids. If you are 35-48, secure and seek a loving companion for the good life, please write. NYM C873.

Attractive Queens Widow—Jewish, young in mind and body. Seeks tall, successful man, 60's, who enjoys the arts, theater, travel, dining and good friends, for meaningful relationship. NYM C874.

Handsome, Exceptional Physician—33, down-to-earth, athletic, warm, good sense of humor, from a good family. Seeks very attractive, very intelligent, secure, unspoiled Jewish female counterpart, 21-31, to share life's experiences. Photo a must for reply. NYM P944.

Pretty, Interesting Divorcee—49, Masters *in music, affectionate, non-materialistic.* Seeks sensitive man of integrity and accomplishment for a wonderful life. Your looks are not important. NYM C875.

Sluglike Cartoonist—Seeks bright, attractive, 35ish man. I am fairly ravishing. Note/phone. NYM R140.

Warm With Joie De Vivre—Pretty, bright, slim professional, 36, wants to share her spontaneity and sensitivity in an honest, loving relationship. Is active, secure, classy but unpretentious. Seeks same in 33-44, fun-loving, romantic non-*smoker. Photo/bio/phone.* NYM P948.

Let's Collect Art Together—'Who's Who' beauty. Tall, slim, affluent, PhD. Jewish, 30's, non-smoker, wants equal, 40's man to share life. NYM C876.

Bundle Of Joy—Affectionate Weimaraner pup seeks mate for her loyal, attractive, kind, witty, very accomplished, 37-year-old female owner. Looking for tall, bright, funny, Jewish professional male counterpart, 35-47, with some traditional values. Note/phone. NYM R125.

Down-To-Earth, Very Attractive—Slim, bright, athletic, caring, professional Jewish woman, 31. Looking for Jewish male counterpart, 30-40, over 5'8", who enjoys life and is not afraid to laugh at himself. Bio/ photo please. NYM P946.

Tall, Extremely Handsome—Blond male, 30, green eyes, executive, seeks knock-out beauty with exotic appeal. Race not a factor. Photo essential. NYM W492.

Bright, Sensitive Mensch—Jewish male, 40, idealistic, liberal, kind, non-yuppie but comfortable and secure. Attractive with sense of humor, a man of depth and character. Seeks cute, warm woman in her 30's, of similar qualities. I like art, *travel,* sports and Scrabble. Phone/photo, please. NYM C867.

Pretty, Blond Designer—5'5", 105 lbs, 38, former model, intelligent, feminine, seeks professional man with traditional values. Photo. NYM W493.

Handsome Jewish Professional—36, 5'9", trim, seeks forever female. NYM C869.

Charming Jewish Gent—Seeking, 45-55, stunner. Dinner, dancing, good times. Photo, please. NYM R139.

European Professional Manhattanite—Feminine, secure, very attractive, bright, warm, witty, petite, auburn hair, 40, Jewish, interested in art, music, travel. Seeks *intelligent, successful, unattached* professional man to 55, attractive, warm, caring, emotionally and financially secure, non-smoker with similar interests. Bio/phone/photo preferred. NYM P950.

Female Physician—With looks, brains, success, charm, seeks available male of similar qualities, 40-55. NYM R126.

Handsome Jewish Professional—Young 44, 5'9", slim, great personality, sense of humor. Romantic, athletic, adventurous, *non-smoker.* Seeks *female counterpart,* 34-40. Bio/phone/photo, please. NYM R091.

Ex-Nun Called An Angel—Fun-loving, creative, softly beautiful and warm, seeks love, marriage, romance and black tie affairs...NYM R130.

Company President, 43—Very sensitive, sense of humor, creative and affectionate with many interests. Seeks sensitive, warm, affectionate, attractive Manhattan lady. I lead an active business life and would like to share relaxed, easygoing evenings and weekends. Note/photo/phone appreciated. NYM C877.

32-Year-Old—Jewish MD, father of one, 5'10", seeks 22-29 female, to add color to my black and white life. NYM C880.

Trim, Rich, Mellow MD—31, GQ type (really!). Seeks tallish, stable cover girl, for best times. Photo a must. NYM P949.

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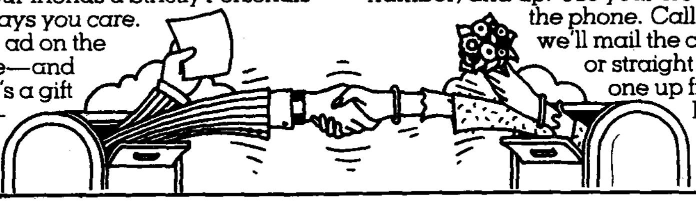

Lovely Westchester Widow—Early 40's, warm, intelligent, extremely attractive, cultured, classy, loves NYC. Looking to share the joys of country and city life in a committed, quality relationship. Photo helpful. NYM W503.

Lovely, Lively Shrink—Manhattanite, seeks successful, professional Jewish man of integrity, 35-48 - nice person who enjoys life, work, romance. NYM W502.

Red Hair, Green Eyes, Dynamic—Slender, 5'5", enjoys great food, good laughs, sports and travel. Seeks successful, attractive Jewish man, 40-50, who loves life and knows how to live it. Bio. NYM C881.

Gorgeous, 29, Jewish Workaholic—Smart, sexy, slim, athletic and humorous, seeks match. Must have super looks and brains. Photo, please. R129.

Warm, Incurably Romantic Interior—Classy, very handsome exterior - partially describes this dynamic MD, tender, witty, 30's, Jewish, athletic, fit. Seeks a refined, bright beauty, slim, non-smoking, 34 or less, to share committed relationship that can soar to infinite possibilities. Brief bio, photo if reply desired. NYM P955.

Gentle, Interracial Woman—Attractive, enjoys dance, the arts, other cultures. Seeks tall, non-smoking, European or Brazilian, mid 30's-40's, open and curious. NYM W508.

I Want To Celebrate My Birthday—With a man who is mature, humorous, intelligent, self-reflective, happy in career, likes jeans or tux and ready for committed intimacy. I am a petite, brunette, green-eyed beauty and I'll be 37! NYM P951.

Unconventional Perspective—Simple lifestyle, electric personality. I am a sports analyst/attorney, 35, 5'7", Ben Gazzara type, eyes of blistering blue, seek woman of natural beauty and radical wit who can live without Republicans, Rembrandt and reeboks. Photo a must/bio. NYM R131.

Sincere, 27, DDS—6'. Seeks intelligent, attractive, witty, kosher, non-princess, 22-27. Note/photo. NYM P954.

Green-Eyed Lady—Pretty, 30, 5'8", slim, Jewish professional. Enjoys romantic evenings, sharing a laugh. Looking for a sincere, attractive man, 30-37. Photo a must. NYM R083.

Knight In Armor—25, 5'11", seeks damsel in distress to share glorious adventures. Non-smoker. NYM W504.

White Male—40, professional, intelligent, attractive, sense of humor, sensual. Desires classy lady with similar attributes, nice legs and who likes music, travel, movies, dancing, conversation - for possible lasting relationship. Photo/phone/note. NYM C878.

Beautiful Jewel Of A Woman—With a passion for the arts and travel, seeks special Jewish man, 35-45, to treasure. Let's share a glorious beginning. Photo/phone, please. NYM R084.

ANNOUNCEMENTS

Jennifer—Will you please accompany me to The Plaza, on June 18? Love CS.

Mary/Analyst/Consultant—You forgot your phone number. Princeton prof. NYM A948.

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NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 591

BY MARY ANN MADDEN

> The very last thing that they found was an ear.

Above, part of a gothic poem. Competitors are invited to compose a quatrain to rhyme AA BB or AB AB and to contain, anywhere therein, the above line.

Results of Competition 588, in which you were asked to provide a scene to be found in a formula film.

Report: We viewed and reviewed these film genres: Westerns. Shoot-out Westerns, Saloon Westerns. You know, Westerns. Making It On Broadway or In Hollywood. Mad Scientist. Campus Sex Pranks. Campus Horror. Sophisticated Murder. Tawdry Murder. Splatter Flicks (I just work here). Athletes. Doctors. Lifeguards. Lots of Midnight. The Theatuh. High-School Love. Surreal Bergman. Spacepersons. Slime. Ooze. Monsters. War, of course. Private Eye. A category best described as The Nightgown. And pages, pages, falling, falling from a calendar. Atmospheric, that last. Which is what we like here. That and cheap thrills. None of us is perfect.

First Prizes of two-year subscriptions to "New York" to:

The great white way: along Broadway, around Times Square, and down a side street. Past marquees. One proclaims "Opening Night." We turn in stage entrance, ascend stairs to door with large star. It opens, we are in a dressing room banked with flowers. Close-up of the largest basket and of a card inscribed "Break a neck."

Dolly Hecht, N.Y.C.

Long shot of the Eiffel Tower over Paris rooftops.

Sal Rosa, N.Y.C.

Hot summer afternoon on a dusty farm. Freckled boy pumps water from a well. His mother, in gingham, shades her eyes to stare down the road. A group of bedraggled soldiers appears on the horizon. A bearded man on crutches hobbles toward the front gate. As the boy and woman recognize the man, they run forward, arms outstretched. They embrace, tearfully. A small, spotted dog performs somersaults in a bid for attention. The three turn to laugh heartily at the pup.

Eileen Robinson, Bronx

Runner-up Prizes of one-year subscriptions to "New York" to:

Dusk. A faded but elegant bedroom, figure seated at dressing table: perfume bottles, cosmetics, then the mirror, which reflects a beautiful woman in soft focus. The focus sharpens in close-up. The woman assesses her fifty-year-old reflection, placing a hand to her neck. Fade to: a dance thirty years earlier.

Charles Almon, Brooklyn

Interior. Dusk. A wooden kitchen match is pulled along a scarred desk top and scratched into flame. Camera pans up with match to reveal man who lights the cigarette stub in his lips. Knock is heard. Man looks towards door. We read "Rod Hanee, Pvt. Det." backwards on glass. Beyond the door, a shadow of a woman with wide hat. Man crosses, opens door. Woman falls facedown into office. A knife handle protrudes from her back.

Carleton Carpenter, Warwick, N.Y.C.

Art Deco living room furnished to magazine-layout perfection. Middle-aged man, small mustache, brilliantined hair, dressed in dark trousers and smoking jacket, is reading on the couch unaware that he is being stared at. Young woman in fashionable dressing gown, marcelled hair, perfect makeup including bee-stung lips, sits opposite. She watches the man, her legs crossed, jiggling her right foot and ankle. Her cigarette holder is in her right hand; a piece of crumpled paper is in her left.

Charlotte Ahrendt, N.Y.C.

And Honorable Mention to:

Midnight. A wet, cobbled street in Berlin. A man in trench coat dashes by a swastika-swathed streetlamp and quickly withdraws into the shadowy recess of a building entrance. A blind beggar appears, tapping his cane on the pavement. He stops in front of the building just long enough to have a note dropped into his cup. He looks around furtively and continues on his way.

Seymour Steinhardt, Little Falls, N.J.

Late afternoon. A cowboy, dirty and dusty, slowly rides into town. He secures his horse at a hitching post and heads for the nearest saloon. In his shop across the road, the barber, shaving a customer, observes this. He drops his razor and quickly runs toward the sheriff's office.

Cassie Tully, Spring Valley, N.Y.

Sleepy countryside, early morning. Cows graze in grass at edge of town. Boy on bike throws newspapers on the steps of generous houses. A drowsy man in white apron opens the Star Café. Lone pickup truck cruises main street, the driver waves at an elderly policeman. Cut to a black sedan driven fast along highway toward town, by a sharp-faced man wearing a pin-striped suit. Three bulky men are his passengers.

William Mulvihill, Glen Cove, N.Y.

Church interior. Young, vibrant bride stands next to older, staid bridegroom. Her eyes are brimming with tears, yet she attempts to smile. Church doors swing open as young man in jeans rides down the aisle on a Honda motorcycle. He scoops up girl, places her on seat behind him, swings into a circle, roars back down the aisle and out the doors, her veil trailing behind.

Peter Scott, Solon, Ohio

Dawn in the city. Deserted streets. Grand Central Terminal and the Pan Am Building on Park Avenue. A yellow cab pulls up to the curb. An elegant woman in evening dress alights, mink slung over one shoulder; she sweeps through revolving doors and makes her way across luxurious apartment lobby to an open elevator car. The doors close behind her as we watch the dial turn and stop at the floor marked penthouse.

Dolores T. Tully, N.Y.C.

Eight P.M. in the dining room of an ocean liner. Guests at the Captain's table laugh as he proposes a toast. A crew member approaches the table and hands the Captain a note.

Steven Scher, Bronx

Desert landscape stretches in flat, unbroken monotony to the horizon, divided only by a ribbon of blacktop. A solitary speck materializes in the distance, two more behind it, then three behind those, and so on; the far-off whine mounts to a deafening roar as a phalanx of motorcycles engulfs the screen.

William L. Bennett, Muskegon, Mich.

Newspapers whir through presses, cutting machines, then land with a thud into a pile at the feet of a man in a trench coat who picks one up as we see headline "Starlet Found Slain."

Marilyn Crystal, Scarsdale, N.Y.

International airport. Morning. A large jet descends for a landing. As passengers disembark, we cut to man carrying attaché case. Two men on observation deck, wearing trench coats, look at each other, nod, and hurry down the stairs.

Mark Wolfson, Spring Valley, N.Y.

Elegant ladies' room. Woman seated at mirror, fixing makeup. Reflected, the door opens, another woman enters. First woman jumps up, spins around. Both women gasp as they stare in horror at their identical evening dresses.

Lin Shafarman, N.Y.C.

A galleon at anchor. A helmeted sentry paces the deck. He hears something, stops, turns, and pitches forward with a dagger in his back. Accompanied by music in the style of Erich Wolfgang Korngold, shouting pirates storm over the sides of the ship from the longboats below. Close-up of the flag of Spain. It is lowered, and the Jolly Roger raised in its place.

Jim Smith, Delmar, N.Y.

Dawn. A vintage biplane sits on a grassy field in the morning mist. A man carrying an unconscious, bandaged child runs toward the plane, his white scarf trailing in the breeze. The camera angles in on the plane and slowly focuses on a broken wing strut.

Jay M. Tischenkel, N. Miami, Fla.

Night. Darkened bedroom. Masked person barely visible behind small flashlight beam quietly enters. Passes fat snoring woman in lavish bed, goes directly to wall safe concealed behind early, flattering portrait of woman in bed. Dial is manipulated skillfully, the safe opened, and an enormous diamond necklace withdrawn. It is examined by light of torch. The jewels are stuffed into a pocket and the figure exits silently.

Colleen Conway, Marietta, Ga.

Summer afternoon in the city. Tenements. Clotheslines. A window open to reveal woman with a Coca-Cola cardboard fan. Window box with faded geranium. On the stoop, man in chalk-stripe suit tosses a coin to hurdy-gurdy operator. A young girl plays potsy. A 1928 Essex careens, machine-gunning man on stoop. He falls to sidewalk. Cut to newsstand and the headline: "Gangland War Erupts."

Jan Leighton, N.Y.C.

Lights out in a prison. Guard peers through bars, inspecting cell. On a cot is a pillow at the head of a bunched-up blanket. Through the cell window we see the figure of a man running, running for his life.

Alan Levine, Massapequa, N.Y.
sp. ment.: David Ziller, Fairfield, Conn.

Moonlit square. A wall bears a WANTED poster showing a man's face and the words: "El Lupo $1,000,000 Reward." A man rides up on horseback and strikes match on poster. As he lights a thin cigar, his face is revealed. It is El Lupo. He laughs softly and rides away.

Richard Burke, Ho-Ho-Kus, N.J.

Noon. A sunny public square in Pompeii. Two youths take occasional drinks from a small fountain. They converse and laugh, oblivious to a dark cloud growing slowly in the east, where Mt. Vesuvius has long been sleeping.

Msgr. A. V. McLees, St. Albans, N.Y.

The Circus. High above the Center Ring the spotlights pick out a bright figure on a small platform. She salutes the sea of upturned faces, then takes one step onto the high wire. Obviously uncertain, unsteady. Cut to a small group of clowns at the far end of the arena. Their staring eyes and open mouths belie the smiles painted on their faces.

Oliver M. Neshamkin, M.D., N.Y.C.

Midnight. A stretch of deserted street. A young lady quickens her pace down the middle of the street, glancing to her right, then to her left, then to the rear, as we hear the sound of footsteps in unison with the clickety-click of her high heels. There is stark terror in her face. Suddenly, a hand grabs her right shoulder from behind.

Alfred Cavuoto, Tuckahoe, N.Y.
sp. ment.: Suzie Bolotin, Chapel Hill, N.C.

Hospital room. A doctor slowly unwraps the bandages covering the head and face of a female patient. Her back is to us. As the last of the bandages fall away, she reaches for a hand mirror. Slowly she lifts the mirror to her face. (Music up.) Cut to corridor. Nurses passing. From the room a blood-curdling scream and the sound of breaking glass.

T. Nash, Winston-Salem, N.C.

Nightclub dance floor. She wears a white satin bias-cut dress, a gardenia pinned to her upswept hair, a white chiffon scarf trimmed in maribou. He wears black tie and tails with boutonniere. They smile, they deftly dance the tango, rhumba, then foxtrot. Superimposed are brightly lit signs: La Bamba. The Pelican Club. Circe. La Rue.

Anne Scott, Solon, Ohio

A roulette table inside the Casino at Monte Carlo, surrounded by fashionably dressed jet-set types. The camera moves in on a striking, fortyish brunette, surveying the table as she smokes through an ebony cigarette-holder. Suddenly, she leans forward, pushes a stack of chips to a black square, and watches as the croupier spins the wheel. The ball comes to rest on red, and as her chips are pulled away, we watch her snap open the clasp of a black beaded evening bag on her lap. She looks down and we follow her eyes to a small, pearl-handled revolver.

Liz Pierce, N.Y.C.

Early morning. A room in a boardinghouse. Signs of a hasty departure: a lamp lit, a cigarette burning, radio playing as police rush in. A mysterious figure climbs out the window and goes up the fire escape.

Chris Lewnes, Brooklyn

Helicopter shot of Triboro Bridge, camera follows yellow cab as it turns down FDR drive, then to Park Avenue. Cab pulls up to high rise like Seagram Building. A young woman wearing hat, heels, gloves emerges. Suitcase in hand, she consults slip of paper and throws back head to study tall building, eyes sparkling, mouth slightly open in wonder. She takes a breath and enters, determination in her stride. Credits roll as we cut to Port Authority Terminal, where a second young woman steps from a Bonanza Bus.

Deirdre Mardon, Redding, Conn.

Twilight. Magazines on a cluttered desk. One lies open to a page headed "New York Magazine Competition." Man at desk runs finger down columns until the end. He places his head on his arms and sobs uncontrollably.

S. J. Rosenblum, N.Y.C.

Competition Rules: TYPEWRITTEN POSTCARDS, PLEASE. ONE ENTRY ONLY should be sent to Competition Number 591, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017. It must be received by May 22. Editor's decisions are final, and all entries become the property of *New York*. First-prize winners will receive two-year subscriptions to *New York*, and runners-up will receive one-year subscriptions. Results and winners' names will appear in the June 15 issue. Out-of-town postmarks are given three days' grace. ▬

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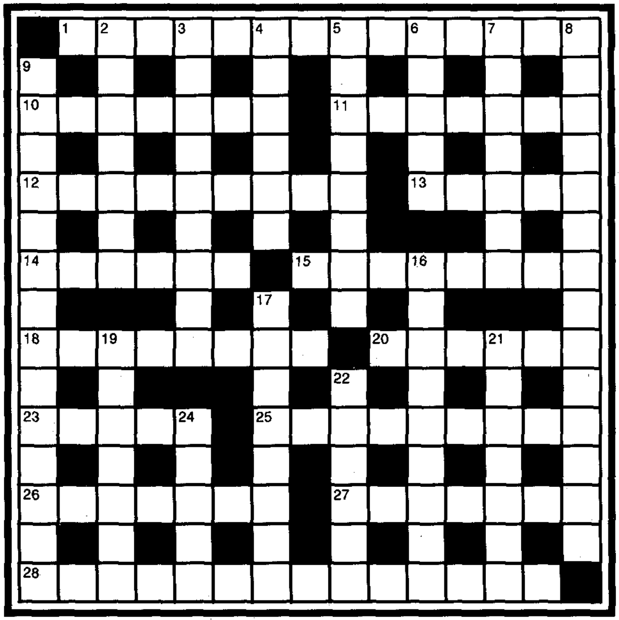
'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS

1 Appointments made to boards with awful predictiveness. (4-10)
10 Boy finding river carp eating smaller fish. (7)
11 Points to bird with the French name. (7)
12 Italian mineral found to the south, a location that's a sun-trap. (9)
13 Gadaffi's people in distressed state having lost an old crone. (5)
14 Trendy way to attack. (6)
15 Carved from stone, it's seen to wobble when moved. (4-4)
18 Bloomer of the madder sort. (8)
20 Sophy's turn for the holy water sprinkler. (6)
23 Vegetable mould that's unfit to be served at table. (5)
25 Long distance runner in a fury appears a truly formidable woman. (9)
26 Type of relief for those with a disability. (7)
27 Reduce the length of a crossing over the water. (7)
28 He's here and attains, somehow, the goal—to hold on to the trophy. (6, 3, 5)



DOWN

2 The tooth is gold, crowned in carbon. (7)
3 Fancy having to provide every little detail. (9)
4 Ursula starting to diet drastically yet needing some inner fortification. (6)
5 Type of key that could be hidden in the cupboard? (8)
6 Temporal fruits. (5)
7 Remarkable lack of furniture. (7)
8 His plan needs to change, to accommodate the animals. (8, 6)
9 Breathing with difficulty going under bridge? It gets one in deep water. (8, 3, 3)
16 Management groups playing an important role in the pop group industry? (9)
17 Light thread. (8)
19 Up in arms. (7)
21 Twist and twist about inside as well. (7)
22 Drink up, having dined, showing judgement of wine. (6)
24 See, it's holding up the conductor. (5)

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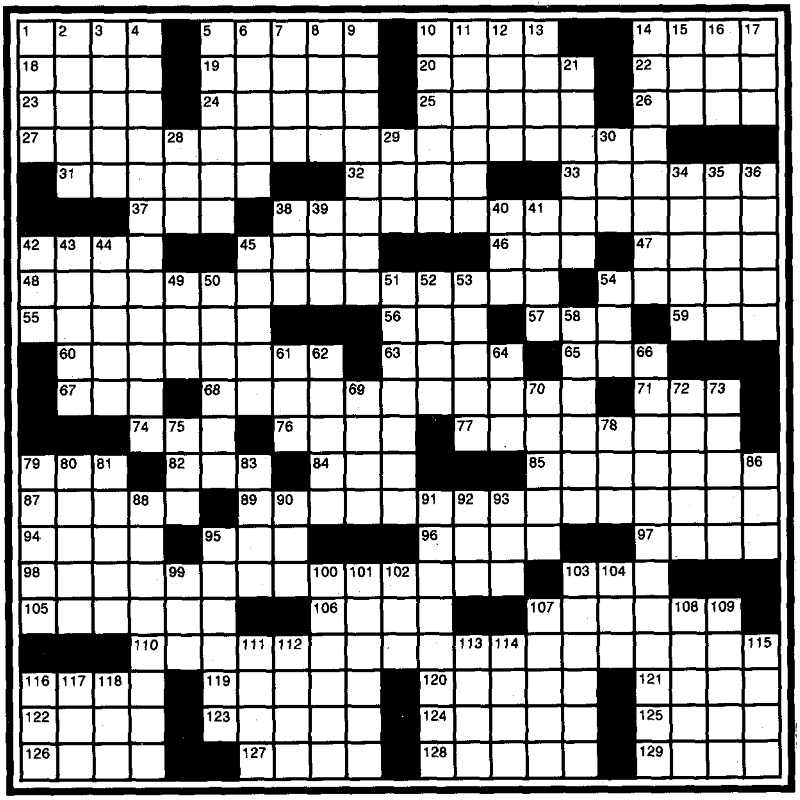
'THEATER IN BRIEF': 'CUE' CROSSWORD • BY MAURA B. JACOBSON

ACROSS

1 Siberian river
5 Disney puppy
10 Lacking fizz
14 Stupefied state
18 Norwegian saint
19 "Seascape" dramatist
20 Golfer Tony, and family
22 Co. officer
23 Dismounted
24 Gene Tierney role
25 Walled city of Spain
26 Unassertive
27 ETUDE
31 Canaries' kin
32 High-schooler
33 Oyster bonanzas
37 Uno e due
38 ECLIPSE
42 Nanking nanny
45 Part of a basilica
46 Velvet ending
47 Grimm villain
48 MRS. YOUNGMAN
54 Former plum
55 "—— Day," 1963 song
56 Partner of abet
57 Equal footing
59 Matador's prize
60 Absence of motion
63 Cat call
65 Marijuana
67 Salt: Fr.
68 ROCKETTES
71 Prefix with Hawaiian place names
74 Half CXII
76 Off-key
77 Swizzle sticks
79 Start of a nursery rhyme
82 The whole works
84 Cousteau's milieu
85 Jaguar look-alikes
87 Lochinvar's love
89 BISON
94 Make turbid
95 Fitness club
96 Grippy feeling
97 Better than a deuce
98 MAHOUT
103 Yay!
105 Closet need
106 Trendy N.Y. area
107 Contact-lens site
110 TOLL BOOTH
116 "The Yearling" was one
119 Cry wolf
120 Sultan's decree
121 Beavers do it
122 Grand-scale tale
123 "I —— Gershwin tune . . ."
124 Bile source
125 Strong dislike
126 ZIP-code information
127 Perceived
128 Film critic Roger
129 After Mao and Lao

DOWN

1 Bread form
2 Immigration island
3 Unsophisticated
4 WINTER
5 Briny
6 Highlands groups
7 Snug as —— in a rug
8 Word with trifle
9 Partridge's place
10 Straw-colored
11 Actor Sam
12 Abdul the Bulbul ——
13 After-bath sprinkle
14 Bearing
15 Lizzie Borden's weapon
16 Zuider, e.g.
17 Luther's foe
21 Pacific battle island
28 Oregon's state tree
29 Comics shriek
30 Fix, as a price
34 Scoundrel
35 Liza's sister
36 Show disdain
38 Wartime refugees: abbr.
39 Cinder
40 Tokyo coin
41 Osmose
42 From —— Z
43 "No —— an island": Donne
44 One-seeded fruit
45 Pertaining to Mars
49 Sot's sound
50 Involve
51 Shogun's warrior
52 —— van der Rohe
53 Heathen's worship
54 Money player
58 Quick impression
61 Cries of surprise
62 Lasso loop
64 Quipster
66 EPIPHANY
69 Sorry one
70 Mythical weeper
72 Howling with laughter
73 Fiber for mats
75 Moving-day sight
78 KO counter
79 Bed on board
80 Hi, in Hilo
81 Flying-saucer passenger
83 Nomadic Norseman
86 Oriental bean
88 Tasteful opulence
90 Before jongg
91 Kind of tea
92 Khan's title
93 Clergywoman
95 Ongoing drama
99 Asher of fiction
100 —— as a bird
101 Conquest of 1066
102 Le Duc ——, 1973 Peace Nobelist
103 Burns or McNamara
104 Opposite of dep.
107 Person yielding
108 Best and Ferber
109 Playing marble
111 Yales
112 Finnegan's festivity
113 Lou Grant's paper
114 Carry in stock
115 Flock females
116 Turk's topper
117 G.I.'s address
118 Woo successfully



Solutions to last week's puzzles appear on page 151.

Let's get it together... buckle up.
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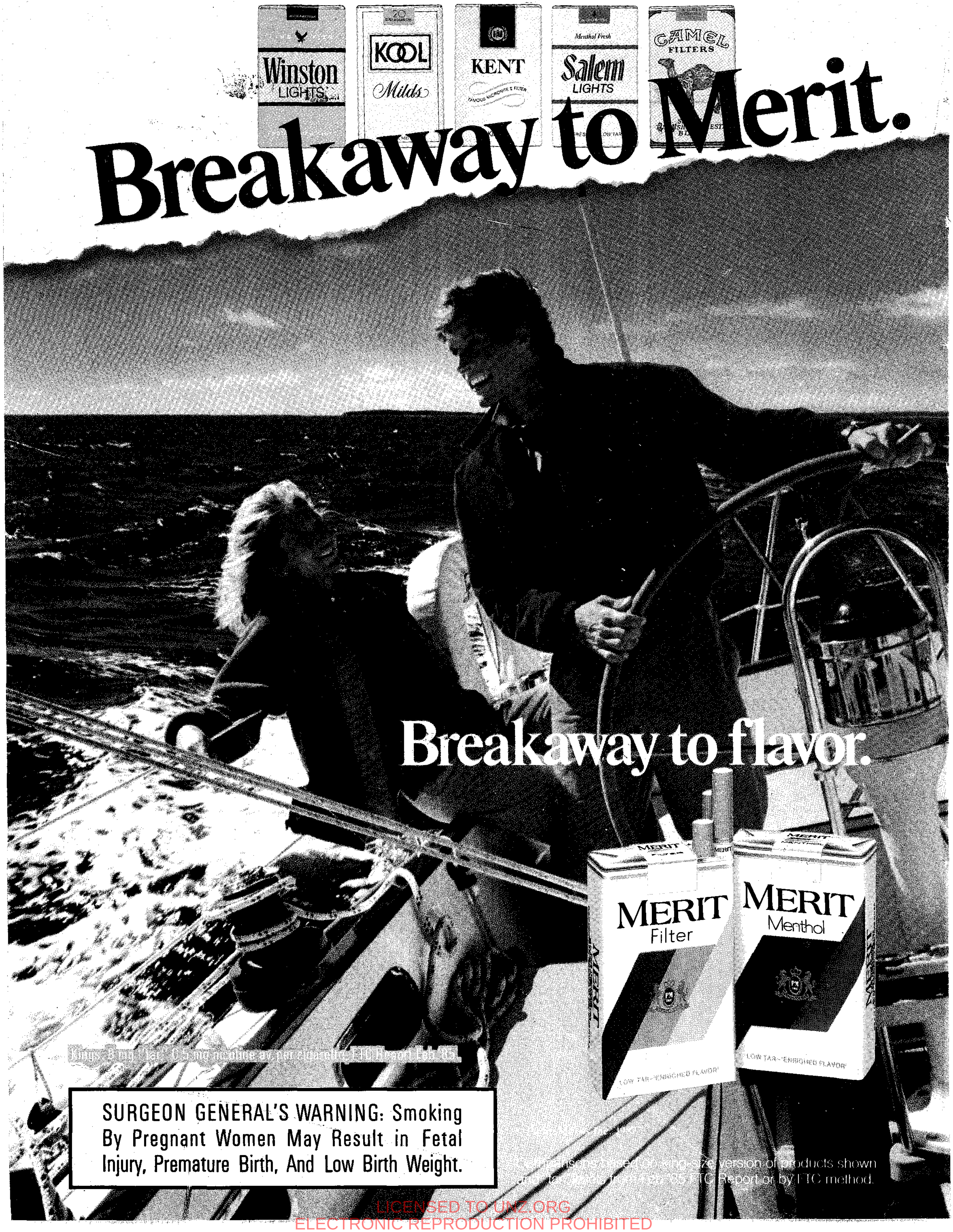

Winston LIGHTS
KOOL Milds
KENT
Menthol Fresh
Salem LIGHTS
CAMEL FILTERS
Breakaway to Merit.
Breakaway to flavor.
MERIT Filter
MERIT Menthol
LOW TAR-'ENRICHED FLAVOR'
LOW TAR-'ENRICHED FLAVOR'

Kings: 8 mg "tar," 0.5 mg nicotine av. per cigarette, FTC Report Feb. '85.

SURGEON GENERAL'S WARNING: Smoking By Pregnant Women May Result in Fetal Injury, Premature Birth, And Low Birth Weight.

Comparisons based on king-size version of products shown and tar levels from Feb '85 FTC Report or by FTC method.